

**NEWS: JESSOPS
SHUTS ALL STORES**



**TESTED: CANON'S EOS 6D
FULL-FRAME 20MP SENSOR**

amateur photographer

Saturday 26 January 2013

CANON

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

EOS 6D BUDGET FULL FRAME DSLR

**COMES
WITH WI-FI
BUILT IN**



TESTED

PAGE 45



£2.70

AP TRIED AND TESTED

6 OF THE BEST...

SD memory:
Transfer speeds
compared

PAGE 42



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INTERVIEW

ART FROM SPORT

World Press Photo's Adam Pretty:
Stunning images at the pool



TESTED

102mm

**THE TRULY TINY
SYSTEM CAMERA**

PAGE 55

12-million-pixel Pentax Q10:
The ultimately portable CSC

NEW



**'Y' hasn't anyone
thought of this
before?**



**Traditional
Tripod**

Regular designs
occupy more space



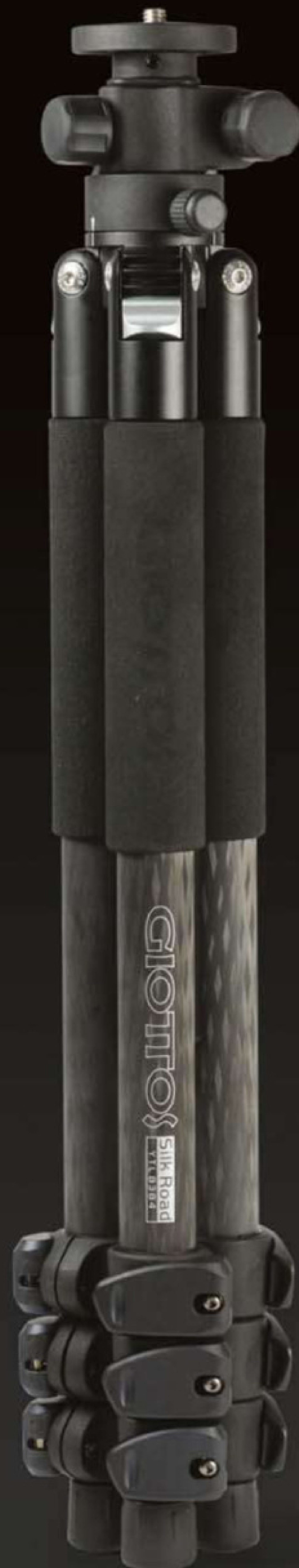
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*vs Giotto's MTL series

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Amateur Photographer For everyone who loves photography

MY FRIEND Bill jokes that when he was a kid he thought his beloved Charlton Athletic football team was actually called 'Charlton Nil' as that's what the announcer on the wireless often called them. So long has it been in dire straights one might think the first name of Jessops was 'The Troubled Photo Retailer', as such an expression always seems to precede the use of the group's name. It really is a tremendous shame that this camera store has gone to the wall, and an immense letdown for all the store and office staff who have seen their livelihoods go with it. I know there is a general opinion that Jessops is staffed with caricature, poorly trained, spotty youths, but the reality

was, in a very many cases, quite different.

I had rather hoped that the company had finally managed to turn a bit of a corner a year ago, but it seems the weight of the enormous debt accrued during its greedy acquisitions of other stores dragged the organisation down to a position too hard to recover from in these testing times. The disaster is that the collapse has left so many towns, and some counties, now without a camera store for new kit. It seems like a great time to become a camera dealer.



Damien Demolder
Editor

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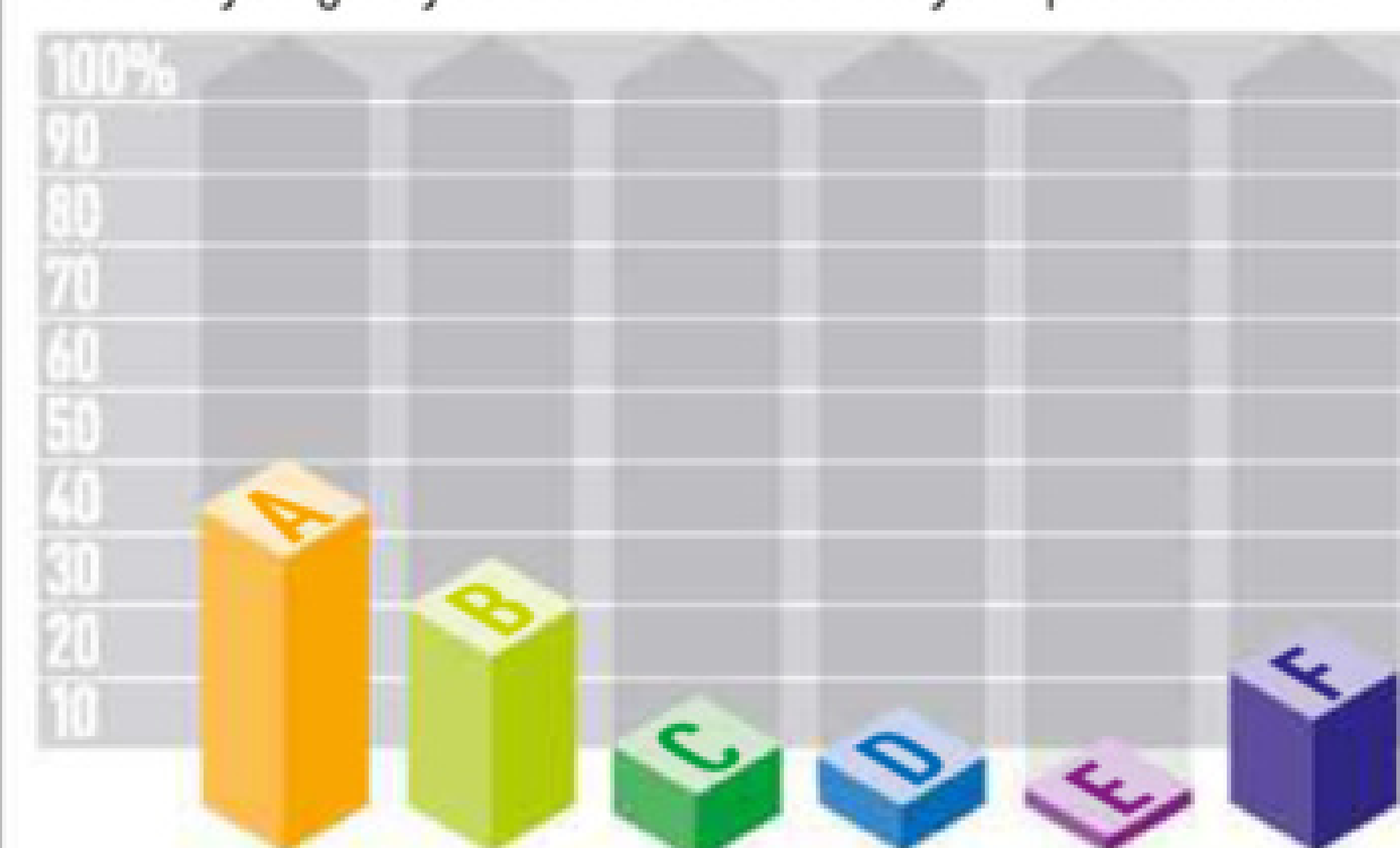
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Whether you like it or loathe it, Lomography has many fans worldwide. However, AP reader Adam Irving certainly is not one of them

THE AP READERS' POLL

IN AP 5 JANUARY WE ASKED...

How do you give yourself a break from your photo norm?



YOU ANSWERED...

| | |
|--------------------------------|-----|
| A I don't | 40% |
| B With old cameras and film | 27% |
| C With unusual lenses | 8% |
| D With alternative processes | 6% |
| E With different inkjet papers | 1% |
| F Other | 18% |

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What was your local branch of Jessops like?

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© BRITISH MUSEUM, ART FUND COLLECTION OF MIDDLE EASTERN

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Charles Levy's photograph 'Mushroom cloud over Nagasaki' symbolises the terrifying destructive power of the atomic bomb. David Clark tells the story behind the image

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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OPENING HOURS
MON - SAT 10AM - 5:30PM

Chain shuts all stores nationwide • Customers face losses

CUSTOMERS LOSE DEPOSITS AS CAMERA CHAIN CLOSES

JESSOPS customers who bought cameras before the chain went under have been told they will not receive any kit they have ordered, nor will they receive a refund.

The news came after the chain closed all of its remaining 187 shops, with the loss of 1,370 jobs.

AP understands that Jessops owed its bank, HSBC, £30 million when it collapsed on 9 January.

The 78-year-old business ceased trading just two days after it fell into administration.

Five of the 192 shops that were trading at the end of 2012 had already closed, shortly after Christmas.

A further '150' people are expected to be made jobless at the company's head office in Leicester, according to accountants PwC, which is acting as administrator.

A statement posted on the Jessops website warns: 'Customers who have ordered and paid for all or part of their stock – either in-store or online – will not receive their stock purchase.'

'Customers who have paid using credit cards should contact their credit card company to try to seek resolution to this matter.'

The chain fell victim to 'reducing confidence in retail' and poor business forecasts, according to a PwC spokesperson.

Latest press reports suggest that Jessops suffered losses of £5.2m in 2012, a figure PwC was not able to confirm to AP.

The end came after last-ditch talks between Jessops' directors, its funders and key suppliers broke down.

In the final hours, former Jessops chairman David Adams tried to orchestrate a private-equity rescue bid, according to trade publication *Retail Week*, but that also came to nothing as key suppliers withdrew their support.

In a statement, PwC said: 'It [Jessops] has a well-known brand, strong reputation for service and a significant national footprint.'

'However, its core marketplace has seen a significant decline in 2012 and forecasts for 2103 indicate that this decline would continue.'



CHRIS CHEESMAN

'In addition, the position deteriorated in the run-up to Christmas as a result of reducing confidence in UK retail.'

'Despite additional funding being made available to the company by the funders, this has meant that Jessops has not generated the profits it had planned with a consequent impact on its funding needs.'

'This was exacerbated by a credit squeeze in the supplier base.'

Buyers for Jessops were already en route to meet clients at the CES show in Las Vegas, USA, when the news broke.

Customers who are owed money by Jessops – in the form of unredeemed gift vouchers or courses paid for in advance, for example – will lose out.

They have been told to register online as an 'unsecured creditor' with the administrators, at www.pwc.co.uk/jessops.

Administrators have set up a Jessops Group Limited helpline, which can be reached on 0113 289 4422.

Meanwhile, Nikon moved to reassure customers that it is 'actively working with administrators and plans to undertake all outstanding repairs as quickly as possible.'

In a statement, the firm added: 'Nikon UK can confirm that we will also be honouring any repairs under Jessops' Photo+ extended warranty scheme.' For details call 0330 123 0928.

In a statement issued on 11 January, administrators said stock would be returned to a central warehouse. 'It will be returned to suppliers if they are entitled to it. As a consequence of the closure, Jessops is no longer able to accept returned product from customers.'

Jessops chairman Martyn Everett could not be reached for comment.

In 2009, thousands of jobs were saved as Jessops' main operating company announced that it was set to be sold to a new firm, 47% of which would be owned by its bank, HSBC.

The agreement meant that HSBC forgave £34m of debt owed by Jessops.

The chain notched up turnover of £236m in the year to 1 January 2012.

In the same period, Jessops made a £0.9m loss after tax, according to accounts filed at Companies House.

• See next week's News for reaction

SNAP SHOTS

● Sigma is set to launch five new lenses over the next few months. A spokesman declined to reveal details other than to say that three will be showcased at the CP+ Camera & Imaging Show in Yokohama, Japan, from 31 January-2 February, and a further two will be unveiled at the Asia Imaging Fair in Beijing, China, from 1-3 April.

● Kingston Technology used CES to announce a 1TB-capacity USB flash drive. Marketed as 'the world's largest-capacity USB 3.0 flash drive', the DataTraveler HyperX Predator 3.0 is expected to be available in the UK before the end of March. A UK price and launch date have yet to be announced. A 512GB version will cost around £720.



Do you have a story?

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A week of photographic opportunity

PHOTO DIARY

Wednesday 23 January

EXHIBITION Bruno Bisang: 30 Years of Polaroids, until 9 February at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

EXHIBITION Taylor Wessing Photographic Portrait Prize, until 17 February at National Portrait Gallery, London WC2H 0HE. Tel: 0207 312 2463. Visit www.npg.org.uk.



Thursday 24 January

EXHIBITION Heaven's Above by photographer and sculptor Vaughan Grylls, until 26 January at Landmark Arts Centre, Middlesex TW11 9NN. Tel: 0208 977 7558. Visit www.landmarkartscentre.org.

EXHIBITION Other Spaces by Jo Longhurst, until 26 January at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.fffotogallery.org.

Friday 25 January

EXHIBITION The Quest for the Man on the White Donkey, by Yaakov Israel, until 13 April at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com.



EXHIBITION Travels with Michael Palin by his long-time photographer Basil Pao, last day, at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.rgs.org.

Saturday 26 January

DON'T MISS Travel Photography Seminars at The Telegraph Adventure Travel Show, London (also held on 27 January). For details and prices, visit www.adventureshow.co.uk. **EXHIBITION** What Remains by Geraldo de Barros, until 7 April at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk.

Sunday 27 January

DON'T MISS Big Garden Birdwatch in our Garden (10.30am-3pm) at Claremont Landscape Garden, Surrey KT10 9JG. Tel: 01372 467 806. Visit www.nationaltrust.org.uk. **EXHIBITION** Ill Form and Void Full by Laura Letinsky, until 7 April at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk.

Monday 28 January

EXHIBITION Permanent display of work by landscape photographer Joe Cornish at Joe Cornish Gallery, North Yorkshire DL6 1NA. Tel: 01609 777 404. Visit www.joecornishgallery.co.uk. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.

Tuesday 29 January **LATEST AP ON SALE**

DON'T MISS Snowdrops at Attingham Park, Shropshire SY4 4TP. Tel: 01743 708 123. Visit www.nationaltrust.org.uk. **EXHIBITION** Art of Arrangement: Photography and the Still Life Tradition, until 10 February at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

February launch for FinePix HS50EXR

FUJI BRIDGE SUCCESS SPAWNS NEW FLAGSHIP

FUJIFILM is poised to release a new flagship bridge camera called the FinePix HS50EXR – into a market in which the firm claims to hold around a 45% share in the UK.

'We need to defend this [share] vigorously,' said Adrian Clarke, senior vice-president for Fujifilm Europe, in an interview with AP ahead of CES.

'We will base our bridge around lens development,' he added.

Due out next month, and replacing the HS30EXR, the HS50EXR sports a 24-1,000mm (35mm equivalent) lens and a 16-million-pixel EXR CMOS II imaging sensor with built-in phase-detection AF. This enables a 0.05secs AF speed (compared to 0.16secs on the HS30), according to Fuji.

The lens incorporates three aspherical and one ED lens.

Unveiled ahead of CES, features include a 3in, 920,000-dot, vari-angle LCD screen and '4-stop' lens-shift image stabilisation.

The EVF, which boasts a 920,000-dot



Fujifilm's new flagship bridge camera – the FinePix HS50EXR

resolution, includes an eye sensor.

Features also include a focus peak highlight mode, a stereo microphone and a hotshoe. Continuous shooting at full resolution is possible at up to 11 frames per second, compared to 8fps on the HS30.

The HS50EXR is due on sale in February at a price yet to be announced.

CANON POWERSHOT N BOASTS WI-FI

CANON'S PowerShot N digital compact camera, announced ahead of CES, boasts Wi-Fi connectivity.

The newcomer sports a tilting, 2.8in touchscreen, and a Creative Shot mode designed to 'automatically generate a selection of unexpected creative treatments with every shot taken'.

Billed as the 'perfect smartphone companion', the 12.1-million-pixel camera includes one-touch Wi-Fi connectivity to tablets and smartphones.



'Users can upload images or movies to social networks such as Facebook and YouTube, just moments after they've been captured...' claims Canon.

A lens ring can be twisted to operate the 8x 28mm wideangle zoom,

while another fires the shutter. The camera also boasts a Digic 5 image processor.

The PowerShot N is due in UK shops in April, priced £269.

PANASONIC REVEALS NEW COMPACT

PANASONIC has unveiled the Lumix DMC-FT5, a model it claims is its toughest photo and video compact camera ever.

Built to be waterproof to a depth of 13m, shockproof to a height of 2m and freeze-proof down to -10°C, the 16.1-million-pixel FT5 can also withstand a weight of 100kg, according to Panasonic.

Features include a 4.6x, Leica-branded DC-Vario Elmar zoom (with a wideangle focal length of 28mm), 'one-touch' Wi-Fi connection, a 10-frames-per-second burst rate, plus a 3in LCD monitor and built-in GPS.

A price and UK launch date have yet to be confirmed.

SNAP SHOTS

● Fujifilm Japan has not ruled out the launch of a full-frame CSC. Asked whether there have been any further developments since photokina, Masamichi Okui from the corporate planning division of Fuji's Public Relations Group, replied: 'At this point there is no plan.' In September 2012, Fujifilm technicians said they were seriously investigating the possible launch of a full-frame CSC and were focusing on the sensor and processor that would be required. However, at the time they stressed that, if Fuji did introduce a full-frame sensor, it would require a remake of the lens mount.

● Pentax has announced that its Q10 CSC will be available in 100 different body colour/grip combinations. 'Customers can now order a custom-built Q10 to reflect their unique taste and individuality,' said a US spokesman. Details of UK availability have yet to be confirmed.

● Lexar has revealed what it bills as the largest-capacity SDXC memory card. The 256GB Lexar Professional 600x SDXC UHS-1 is due out this month, priced £743.99.



Do you have a story?

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SAMSUNG NX300 PRIMED FOR MARCH DEBUT

EARLY March is expected to see the UK launch of a new compact system camera from Samsung, the NX300, featuring a 'retro-modern' design.

The APS-C-format model boasts a maximum equivalent ISO of 25,600, a 'best-in-class' top shutter speed of 1/6000sec and a burst rate of 8.6 frames per second.

The NX-mount newcomer weighs 280g and features a new 20.3-million-pixel CMOS sensor.

A hybrid AF system combines contrast- and phase-detection AF, featuring 247 and 105 AF points respectively.

Sporting an aluminium top-plate, the NX300 is designed to deliver a maximum AF speed of 0.08secs, according to Nyunwoo Nam, sales & marketing team manager for Samsung's Digital Imaging Business.

Also on board is a 3.31in, tilting AMOLED touchscreen (768,000-dot resolution) and a DRiMe

IV image processing engine claimed to help cut noise.

The smart camera mode allows wireless transfer of images to a smartphone and includes autoshare – which is designed, when activated, to automatically share images with another device via Wi-Fi.

This could be useful, for example, when travelling. A tablet can be kept, separately, in a backpack and the images transferred from the camera without having to carry two devices at the same time, explained Nam.

The NX300's 14 smart mode settings – which include creative shot, light trace and action freeze – 'automatically adjust parameters such as aperture and shutter speed in order to obtain the best shot possible for a desired situation'.

Available as an optional accessory will be a 45mm f/1.8 2D/3D lens, billed as the 'world's first one-lens



The NX300 boasts a 'retro-modern' design

3D system for a consumer camera'.

A switch on the lens allows the user to change between the two formats. Still images are captured at 2.1 or 4.1-million-pixel resolution, and video in full HD.

It is built from seven elements in six groups, contains nine aperture blades and delivers the 35mm equivalent focal length of a 69.3mm lens.

Prices have yet to be announced.

● See AP 9 February for more from AP's interview with Nyunwoo Nam at CES



LUMIX LZ30 BRIDGE SHOWCASED AT CES

A NEW Lumix bridge camera from Panasonic appeared in Las Vegas, USA, for the CES show earlier this month.

The 16.1-million pixel Lumix DMC-LZ30 sports a 35x optical zoom – 25mm focal length at the wide end – and an extra optical zoom function designed to extend zoom power to 78.8x at 3-million-pixel resolution (using the centre area of the CCD sensor).

Features include a top ISO of 6400, using the high-sensitivity

mode, intelligent exposure and intelligent scene selector.

Sporting a 3in, 460,000-dot-resolution LCD, the LZ30 also boasts high dynamic range and panorama shot options.

Filter effects include expressive, retro, dynamic monochrome and one-point colour.

The LZ30, which will come bundled with PHOTOfunStudio 9.0 Lite Edition software, is due for UK release in April, at a price yet to be announced.

SIGMA UNVEILS DP3 MERRILL

SIGMA revealed its latest high-end compact camera, the DP3 Merrill, on the opening day of the Consumer Electronics Show (CES) in Las Vegas, USA.

The Sigma DP3 Merrill features a 50mm f/2.8 lens and a '46-million-pixel' Foveon X3 Merrill imaging sensor.

The lens is designed to deliver the 35mm viewing-angle equivalent of a 75mm optic.

'The Sigma DP3 Merrill completes this series of compact cameras by satisfying the mid-telephoto and macro-range shooting,' said a Sigma spokesman.

The newcomer incorporates

a Dual True II processing engine and boasts up to 7fps continuous shooting in raw.

Also on board is a 3in, 920,000-dot LCD screen and a hotshoe for attaching an optional dedicated flashgun (EF-140 DG), for example.

A price and UK launch date have yet to be announced.

● Sigma Photo Pro software, which comes with the camera, includes a new monochrome mode. Editing options include colour mixer and film grain effect. Sigma Photo Pro 5.5, for Windows and Macintosh OS, is due for launch in February at a price yet to be announced



1955

AP reported that there was very little indication of any dwindling interest in black & white photography, despite the appeal of colour, this week in 1955. 'This is, indeed, what might be expected, for each offers advantages that the other does not. The appeal of colour photography lies mainly in its much closer approach to realism – even an exaggerated realism, sometimes – for there can be no doubt that a good colour transparency forms the closest transcript of nature that the ordinary non-stereoscopic camera has as yet been able to provide. This is, however, its weakness as well as its strength, for it is much more difficult for the worker to impress his own personality on his final result when using colour film.'



CLUBNEWS

Club news from around the country

HARTLEPOOL PHOTOGRAPHIC AND DIGITAL GROUP

The *Hartlepool Mail* reports that the group, which originally began life in 1889, recently hosted an inter-club competition. Members meet at 7pm on Mondays between September and May in the Central Library, York Road, Hartlepool, County Durham. Visit www.hartlepoolaperture.co.uk for more details.

MORPETH CAMERA CLUB

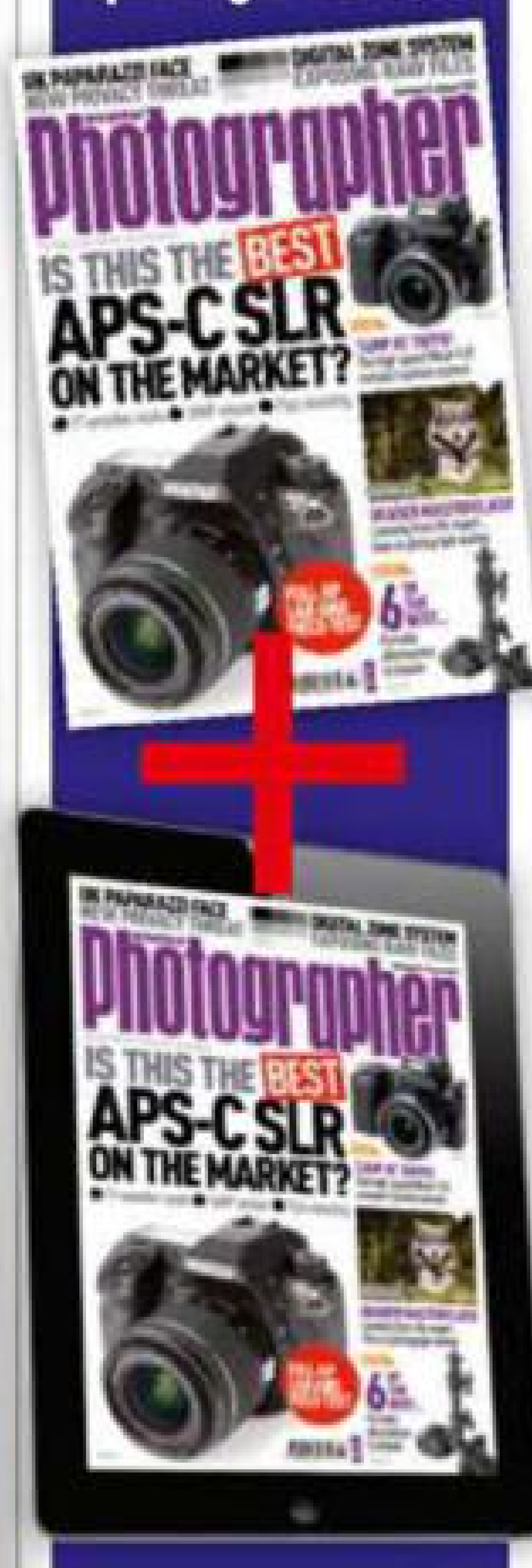
A landscape image by Morpeth Camera Club member Davy Bolam was among those chosen for a charity calendar, reports Northumberland-based publication *The Journal*. The club meets on Tuesdays at 7.30pm between September and May at Morpeth Methodist Church, Howard Terrace, Morpeth, Northumberland NE61 1HU. For more information visit www.morpethcameraclub.co.uk.

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'Machine-gun' flash launched

NISSIN EXTREME FLASH ARRIVES IN UK

A HOTSHOE-mounted 'machine-gun' flashgun, claimed to be capable of a burst exceeding 1,000 frames without overheating, has gone on sale in the UK, priced around £545.

The Nissin MG8000 Extreme flashgun, which was first shown at the CP+ show in Japan last year, sparked 'mass interest' when it went on display at Focus on Imaging 2012, according to UK distributor Kenro.

The MG8000 Extreme boasts a recycle time of 3secs for the first 200 shots. Other features include a guide number of 60m @ ISO 100 and wireless TTL support. Weighing 400g, the MG8000 Extreme is compatible with Canon E-TTL and E-TTL II, and Nikon i-TTL systems.

As we reported last year, Nissin has developed a new ceramic insulation for the inside of the gun as well as a new quartz-based flash tube. The company claims this provides better performance and



maintains a lower temperature so the gun does not damage itself, and that the quartz tube has a longer operating life than traditional units.

For details call Kenro on
01793 615 836 or visit www.kenro.co.uk.

● We test the Nissin MG8000 Extreme and Nissin Power Pack PS-300 in AP 16 February



LASTOLITE LAUNCHES COLLAPSIBLE BACKGROUNDS

LASTOLITE has launched a range of 'urban'-style collapsible backgrounds designed to add a new dimension to portrait sessions.

Measuring 1.5x2.1m (5x7ft), the double-sided backgrounds cost £165

each and are available in red brick/grey stone, corrugated/metal, rusty metal/plaster wall and distressed paper/graffiti.

For details visit www.lastolite.com/urban-collapsible-backgrounds.php.



BIRMINGHAM NEC 3-6 MARCH 2013

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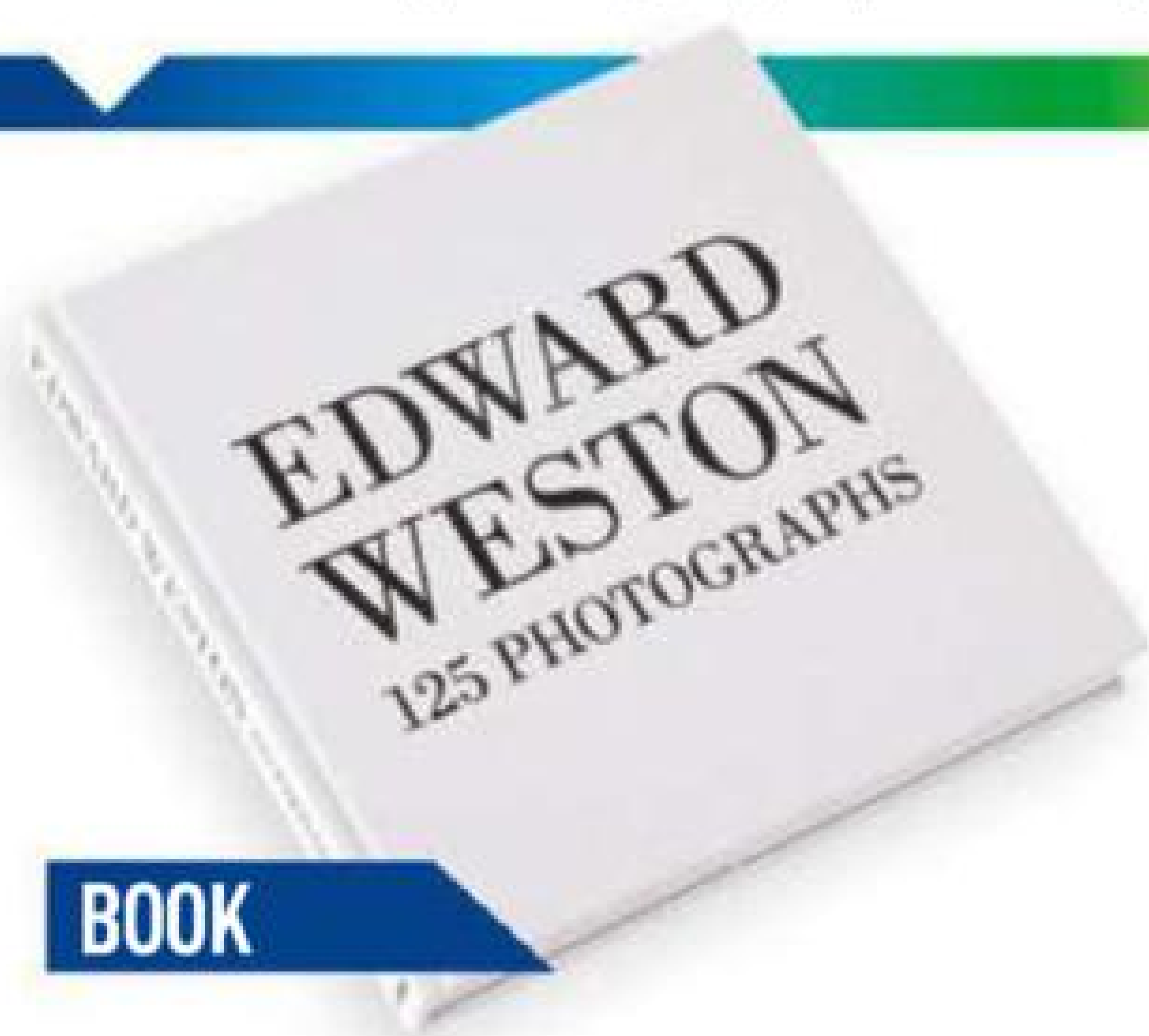
Mary Walker
EXHIBITIONS

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



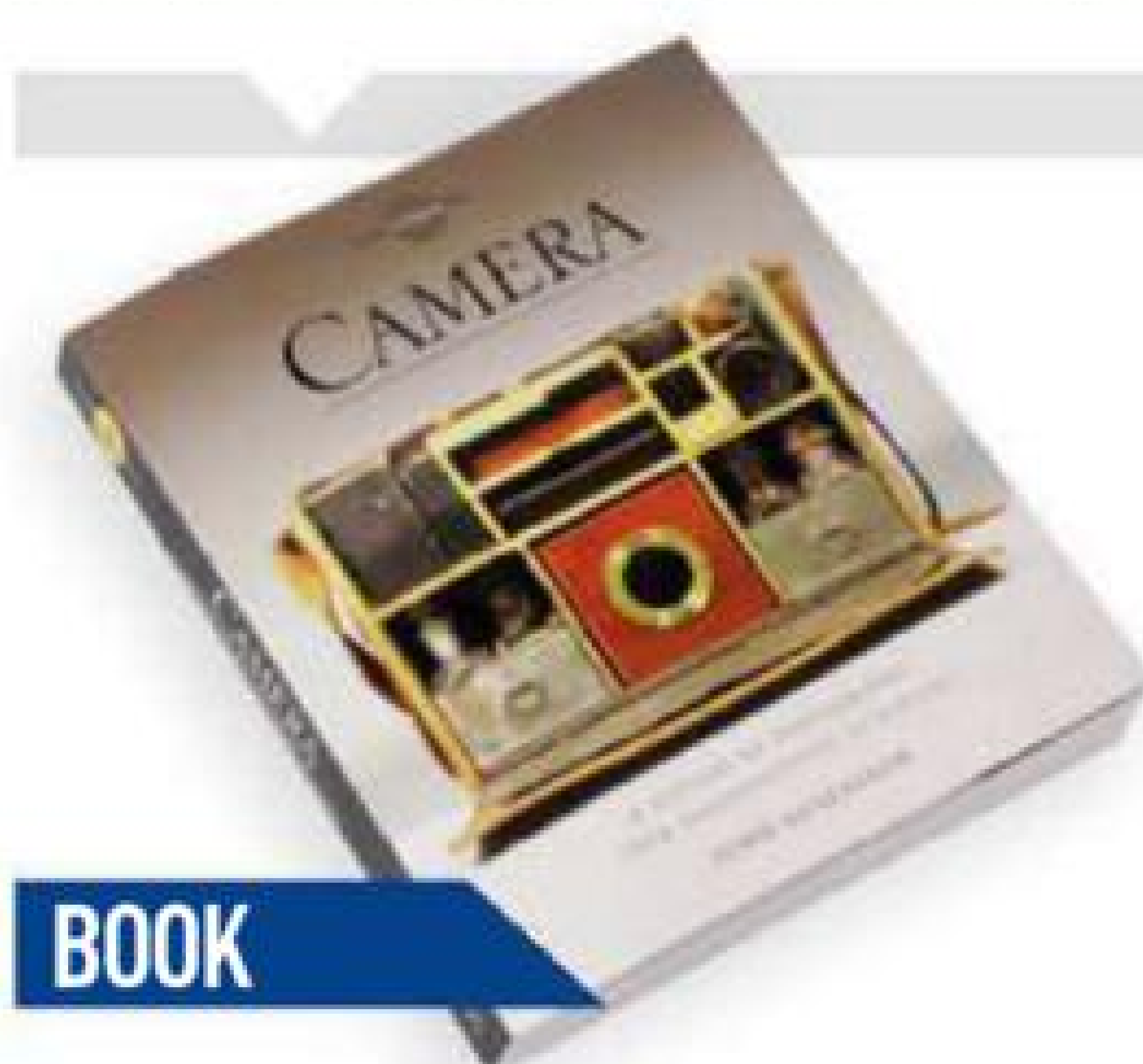
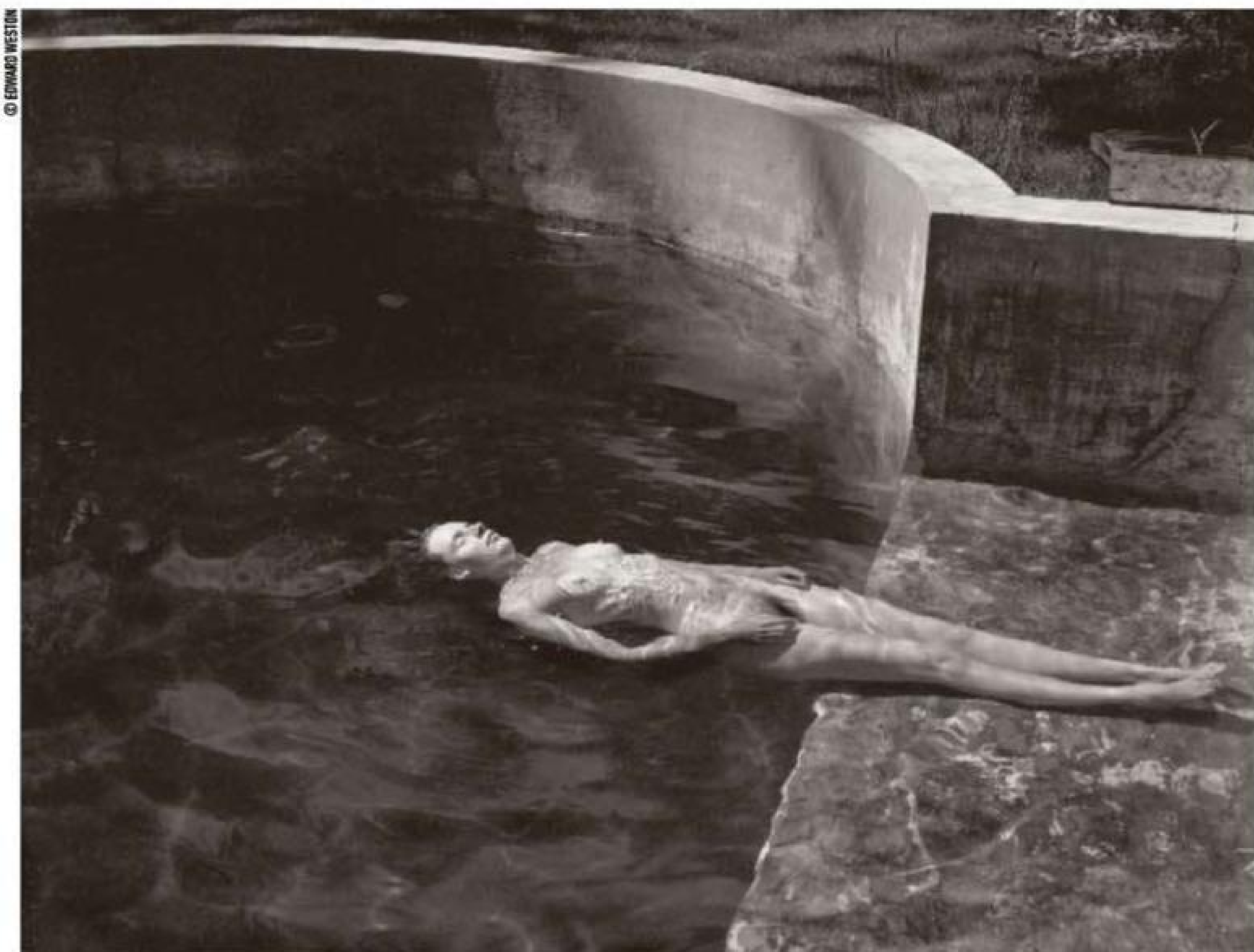
BOOK

Edward Weston: 125 Photographs

By Edward Weston and Steve Crist
AMMO Books, £34.95, hardback,
262 pages, ISBN 978-193442930-3

PRUDENTLY selected from the work of acclaimed 20th century photographer Edward Weston, this tasteful and varied book clearly demonstrates why his photographs have endured throughout the years.

Editor Steve Crist has paired each image with a short quote from Weston's diaries, giving them a fascinating personal context. Some of Weston's most famous works are his nudes, and these are heavily represented among the 125 included. Even those from his early days in the 1910s and '20s display an instinct for composition in portraiture that feels presciently modern. Nudes were by no means Weston's only successful medium – his close shots of shells (below) and peppers, for instance, resemble the kind of macro images one might see in AP today. A worthy tribute to a seminal talent.



BOOK

Camera: A History of Photography from Daguerreotype to Digital

By Todd Gustavson
George Eastman House,
£17.99, paperback, 368 pages,
ISBN 978-1-4549-0002-3

TRACING the development of photographic technology alongside the evolution of the photograph as an art form, Todd Gustavson has created an ambitious work of history that charts everything from the first camera obscura to the ever-sharper digital models of recent years.

Michael Eastman: Havana

12 February-29 March. Michael Hoppen Gallery, 3 Jubilee Place, London SW3 3TD. Tel: 0207 352 3649. Website: www.michaelhoppengallery.com. Open Mon-Fri 10.30am-6pm, Sat 10.30am-5pm. Admission free

MICHAEL Eastman's 'Havana' series focuses on the twin states of decay and decadence to be found in Cuba's capital. He explores rich houses once inhabited by the wealthy elite, abandoned in haste after the revolution and now allowed to decay, and with his own signature style produces some exciting results. His approach may seem abstract, pressing his lens closer and closer to brightly painted walls until they become giant blocks of colour, or playing with light and shadow to give an uninhabited room a sense of mystery. That he makes photographs of abandoned places feel so vibrant makes this a rare treat.

EXHIBITION



thephotographersgalleryblog.org.uk

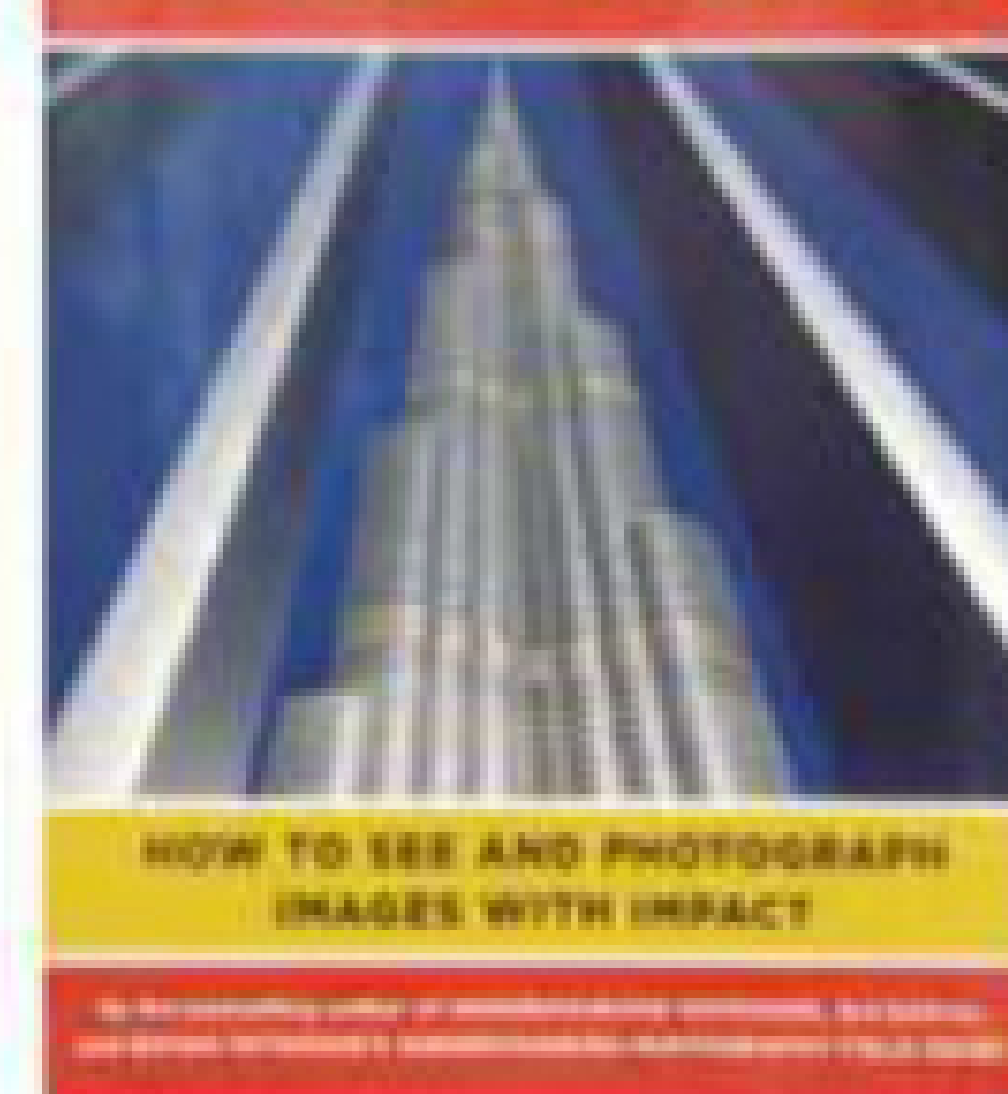
IT'S EARLY days for the new blog from The Photographers' Gallery, but from what we can see so far it is shaping up to be a promising spot for photographic discussion on the web. Featured video content includes interviews with Clément Chéroux, curator of the recent 'Shoot!' exhibition (reviewed in AP 27 October), and there's also new writing, with an essay on the relationship between photography and architecture by Owen Hatherley. The emphasis is on creating an open spot for discussion and debate, and writing submissions are welcomed. Although content is still sparse, the blog is building steadily – if you've any interest in hearing from a fine venue of art and photography, then it's well worth keeping an eye on.



CONDENSED READING

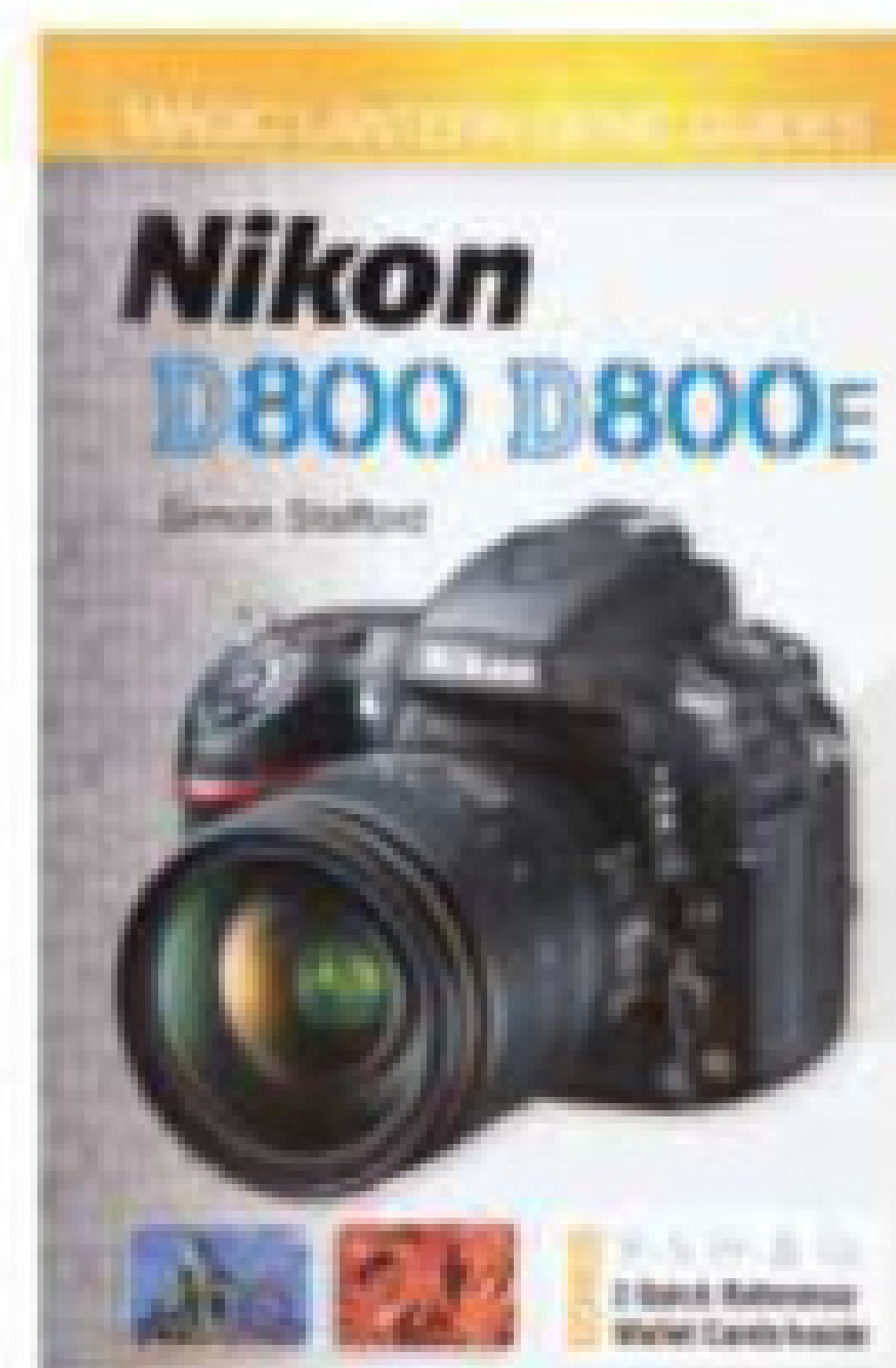
A round-up of the latest photography books on the market

BRYAN PETERSON'S UNDERSTANDING COMPOSITION FIELD GUIDE



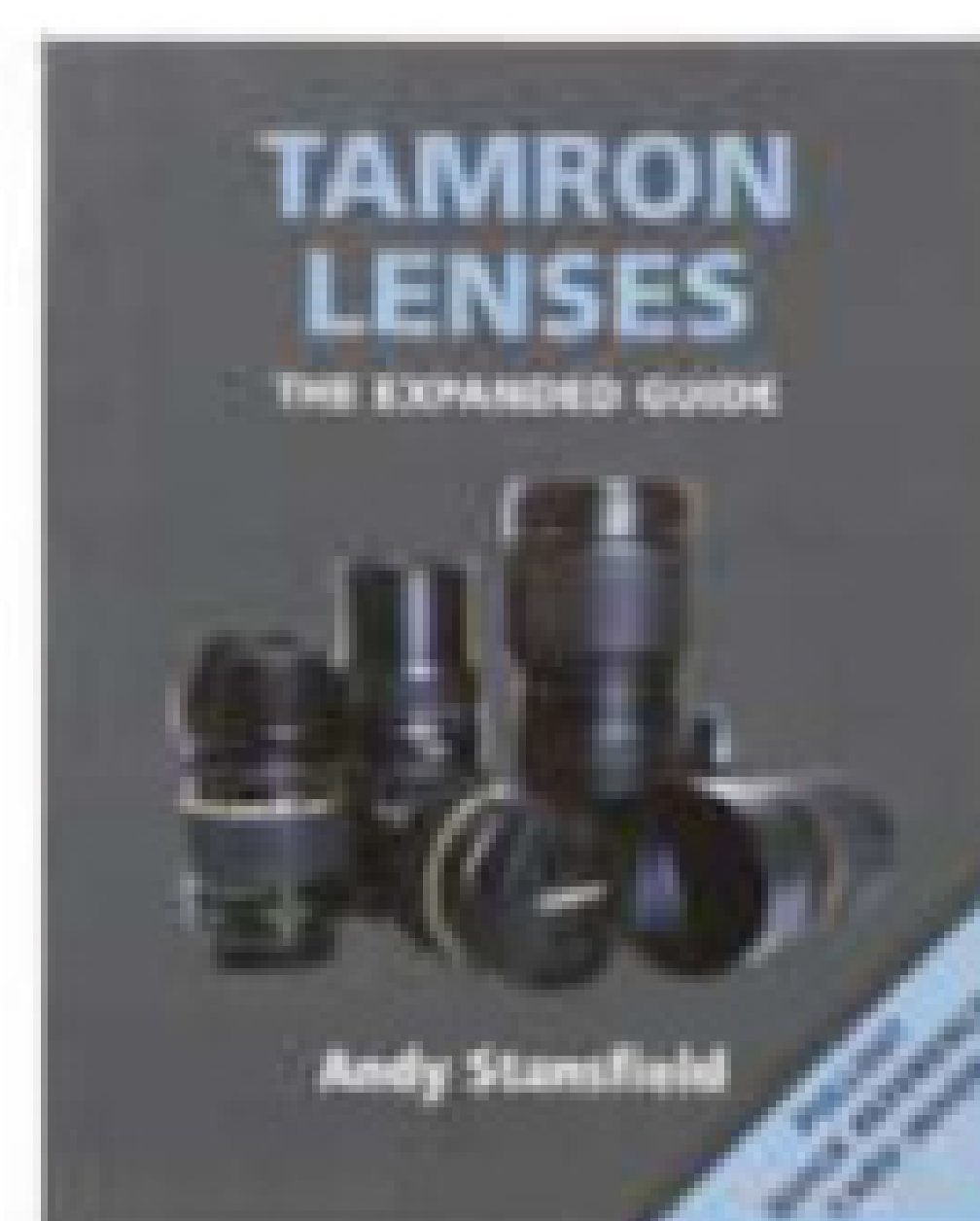
● UNDERSTANDING COMPOSITION FIELD GUIDE

by Bryan Peterson, £16.99
Bryan Peterson has managed to shift around half a million books with his easily digestible how-to guides, and this look at the fundamentals of composition is likely to do just as well. Peterson's images are always illustrative and his text is never less than engaging.



● NIKON D800 D800E

by Simon Stafford, £12.99
When dealing with books like this, the question is: what can it offer me that the camera's manual can't? In this case little, it would seem. While the book is more visual and easier to get your head around, there's not much here that cannot be found for free in the manual or online.



● TAMRON LENSES

by Andy Stansfield, £14.99
This portable guide to the innovative Tamron lenses may look appealing to those looking for a thorough overview – but dive a little deeper and you may be disappointed. While the newer lenses are heftily represented, older versions are severely lacking. However, if you're new to the world of Tamron lenses then this could well be for you.



● DIGITAL PHOTO ART: NEW DIRECTIONS by Theresa Airey, £19.99
Theresa Airey has written many popular books, all of which deal with creativity in the digital age. She also runs workshops and has taught on a major photography university course in the US. All of this adds up to an author who certainly knows her stuff. This lighthearted and readable book continues her run of success and demonstrates that digital photography and fine-art practice need not be mutually exclusive. If you want to take your photography in fresh and exciting directions, why not give it a read?



Covering a multitude of cameras may seem a daunting task, but each one is given a decent amount of space, with facts, specs and pictures. These little spotlights are well threaded into the main body of the book, which details the notable individuals in photography's history and the processes

they developed. Gustavson's slightly dry, factual writing style may not suit everyone, but the inclusion of famous images and unforgettable stories from the past ensure that the book remains interesting.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

VOICE-CONTROL CAMERAS

We hear and read about advances in technology in our wonderful world of photography on an almost daily basis, some of which are huge leaps forward while some are more gentle steps. Among the most recent, and apparently responsible for a big increase in sales, are touchscreens and the Wi-Fi option in cameras. With the ever-increasing ability of cameras to do more than simply take a snapshot, and the ever more complex menus to allow access to these functions, I wonder if we might look forward to voice control soon. Apple uses SIRI (speech interpretation and recognition interface) quite successfully on its products to respond to voices, as do other makes. I think it would be nice to just say to the camera: 'Manual, f/11, 1/500sec, spot focus,' and have the camera respond. Quick and vital changes to settings could be made instantly without having to look away from the subject. **John D Ryan, via email**

I understand that Canon looked at this in the days of eye control, but I was told that regional accents made it too unreliable. We are obviously over that now. It would be a great feature – Damien Demolder, Editor

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

12-million-pixel Canon EOS 5D and now the 22-million-pixel Canon EOS 5D Mark III. Six million pixels will support a good image at A4, 12 million pixels will support a good image at A3, while 22 million pixels will support an A2 image. Anyone interested in art knows that people will look at a large canvas from a suitable distance to actually take it all in, and it is the same with photography. It is therefore difficult to imagine why any 'enthusiast' or even some professional photographers, would require a camera with 36 million pixels or more, impressive though it is.

Barry Lowe, Shropshire



A night-time visitor reveals the importance of keeping your camera to hand

MICHAEL MILLER

CAPTURING THE MOMENT

The best camera is certainly the one you happen to have with you at the time. Recently, I was on a camping/photography holiday in Wales and, during the night, I was disturbed by a rustling noise. After a bit of scrabbling around, torch in hand, I found a little field mouse. Time for a photo, I thought. The only problem was that my two Canon DSLRs were locked in the boot of my car. I then thought of my trusty Canon PowerShot G9, but the mouse was sitting on it! To get this picture (see above), I had to use my iPhone and the torch as a studio light. Not bad, eh?

Michael Miller, via email

SOME GOOD NEWS

By way of balancing out the many letters recently seen in your letters pages bemoaning the officious and unnecessarily heavy-handed treatment of photographers by various officials across the country, I'd just like to say that I'm a regular visitor to London with my camera and have never – touch wood – come across any such problems.

During my most recent visit, I spent at least an hour photographing the Shard, near London Bridge (see top right), all around and from very close to the entrance. There were plenty of 'officials' and the odd policeman in the vicinity, but I didn't even get so much as a hard stare.

That's not to say that the unpleasant incidents reported by other readers don't happen, but just that you should

AN EXCESS OF PIXELS

Prompted by Richard Sibley's projections for new equipment in 2013 (*Future proof*, AP 22-29 December 2012) and the kit that surfaced in 2012, it seems that the pixel 'war' still goes on between manufacturers. We are all tempted to buy the very latest camera bodies and are clearly influenced by articles on these new models. However, I wonder whether we need all these pixels.

I have recently upgraded to a Canon EOS 5D Mark III, which I believe will see me out in terms of upgrades. I note Richard's

comments in *News* in the same issue that this camera, which has a resolution of 22 million pixels, is 'underwhelming' compared with Nikon's 36-million-pixel D800.

I remember going to see the Wildlife Photographer of the Year exhibition in London a few years ago and saw several award-winning photographs taken with a Canon EOS 10D with a 'measly' 6-million-pixel sensor – the same camera I had at the time. The results were absolutely stunning, and there were quite a few images taken with that model. Over the years I have moved on from that body to a

What The Duck



<http://www.whattheduck.net/>

DAVE SCULTHORPE



The Shard in London, captured without any trouble from the capital's 'officials'

try not to be put off too much by them and, remembering your rights, enjoy photographing the many landmarks in our great capital city.

Dave Sculthorpe, Bristol

That's great advice. I rarely get stopped by the police now, just by bored private security men – Damien Demolder, Editor

SLING WARNING

I recently got a sling for my Canon camera from the internet. I was out on a location shoot with a model and my camera on the sling. It was working great, but after about three hours I noticed the camera hanging by my side. Unknown to me the tripod attachment screw was working loose, and suddenly the camera fell from the sling and onto the path, smashing my filter, denting my lens and damaging the camera body. The camera dropped without warning and because of its position in the sling I had no chance of catching it. I did not know it had dropped until it hit the floor. The total damage to my kit was more than £1,000 and I was without a camera for two months. So, the lesson to learn from this is that if

you have this type of sling, keep checking it – and make sure you have your camera kit insured!

Mike Seaman, via email

I know it's old fashioned, but you can't beat holding your camera with your hand plus a normal strap wrapped around your wrist – Damien Demolder, Editor

RETIRED COMMANDO

I was so pleased to see a photograph of an Ensign Commando camera with the letter from Katherine Woodman in AP 5 January. This was my first serious camera and was a 16th birthday present from my parents after my O levels. It was a second-hand model but in excellent condition, and over the next decade or so, with the help of a cramped darkroom, it produced many prints and much pleasure.

In the years since, I have tried to keep up with the technical advances. Now, at the age of 80 and having happily ditched my old darkroom for the digital variety as soon as it became practical, I use a Canon EOS 650D and a Sony Cyber-shot DSC-RX100, among others. The pleasure is still there and is possibly increased by the immediacy of the digital process. The Ensign Commando is still in working order, but has been honourably retired to a comfortable cupboard. I take it out to kiss it occasionally, but have no desire to go back to the old days.

Dr Cyril Bate, via email

I love the Commando, and having grown up with more modern cameras I rather delight in using mine for the novelty and the spirit of its era that it brings out in my pictures – Damien Demolder, Editor

OUR GREATER FREEDOM

How sad that Mark Gillespie from New Jersey in the USA should have formed such a twisted impression of restrictions on photography in Britain (*Letters*, AP 5 January). In fact, amateur photographers in the UK have far greater freedom than their counterparts

in the USA. We are fortunate that we can take a photograph of any person or property, private or not, so long as we are taking that photograph from a public place.

In more than 50 years of amateur photography, I have been approached by the police just once. On that occasion, I was taking photographs at night from a public road of the Grangemouth petrochemical complex, a highly sensitive industrial installation (see above). As my subject was an obvious potential target for terrorism, the police checked my identity (from my car licence plate), but at no time did they suggest that I should stop taking photographs, and throughout the discussion they were friendly and polite.

Eric Begbie, Clackmannanshire



ERIC BEGBIE

BACK CHAT

Like it or loathe it, Lomography has many fans worldwide. However, AP reader Adam Irving is not one of them...

IN HIS review of two books on Lomography (AP 8 December 2012), Jon Stapley said that the images within are guaranteed to turn off digital perfectionists. Well, count me among them! Describing the irrational motive behind this craze (or epidemic), John used the word 'experimental'. I'm all for experimentation. Yet the only trial I'd wish to carry out with a Lomo is to see just how far I could throw one into the nearest river.

The Lomo 'suck it and see' approach of taking pictures that are riddled with technical flaws is beyond my comprehension. The images Lomographers covet occur due to imperfections that camera makers have spent years eradicating. It's a forgotten fact that Lomos were initially introduced as serious rivals to the compact cameras being produced by Olympus, Pentax and so on.

My dad bought a Zenit Lomo in 1987 when the maker, Technical and Optical Equipment, was touting it as a 'technical marvel'. Looking at some of dad's pictures makes a mockery of that absurd claim. He told me that the camera performed so poorly that he took it back to be replaced – only for the replacement to be even worse.

However, the enterprising Lomo makers of today have capitalised on their products' staggering popularity (and inefficiency) by turning out new models with seriously updated prices. And in order not to spoil a good thing, there's no need to improve their cameras.

Lomography has even crept into the lives of digital photographers in the shape of Lomo effects built into compact cameras and digital SLRs. And which photographic magazine hasn't published a method of achieving a Lomo-style effect using photo-editing software?

One of my fellow camera club members has been taken over by Lomo/Holga/Diana fever. He's a fine landscape photographer, yet the images he shoots with his 'toy' cameras totally belie his ability. What my pal sees via those cameras is tranquil, dreamy landscapes. What I see is a waste of a perfectly good roll of film. When it comes to the unique images Lomographers lust after, I'd rather my own were unique for all the right reasons.

I do, however, wish Lomographers everywhere many happy hours shooting their blurry, under/overexposed, softer-than-a-baby's-bottom images complete with off-kilter colours. Just so long as I don't have to look at them.





CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies.

He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more images by Cathal or to book a place on one of his workshops visit

www.cathalmcnaughton.com

PHOTO INSIGHT

This image of a gull flying past a mural in Derry, Northern Ireland, may look simple, but it took a lot of patience and skill to execute, says Cathal McNaughton

I TOOK this image while I was covering a Bloody Sunday memorial service in Northern Ireland a couple of years ago. On 30 January 1972 in Derry (also known as Londonderry), British Army soldiers shot 26 unarmed civil-rights protesters and bystanders, 13 of whom died. A 14th person died later in hospital. This incident became known as Bloody Sunday around the world.

The background of my image shows a mural in the Bogside area of Derry. The mural has become one of the most iconic images of the Troubles in Northern Ireland. It shows a group of men, led by a Catholic priest, carrying the body of 17-year-old John 'Jackie' Duddy, who was killed during the Bloody Sunday shooting. In my picture, a gull, its

wings backlit, is flying past the mural.

Before the memorial service, I was photographing what was going on around me – people going about their daily business and so on. It was an emotional occasion as relatives of some of the victims were there, but as a professional photographer you have to distance yourself from what's going on and get on with what you have to do, which in this case was to document the events of the day.

I had been photographing people walking past the mural when I spotted a group of gulls flying around overhead. I thought that if I could capture one of the gulls flying past the mural, it would make an interesting composition. It was one of those occasions when I could see

the potential for a great picture, but it was a case of finding a way to bring all the individual elements together to make the photograph 'work'.

It took about 15 or 20 minutes of shooting to get this picture. I found that the gulls were either flying in the wrong direction or didn't fly in front of the mural in the way I wanted. During this time, I took other images with several gulls in the frame but, for me, this one worked especially well.

In terms of the technical demands, it was a very tricky shot to capture successfully. First, it was difficult because I was trying to focus on the bird as it was flying. Second, I had to ensure that my exposure was spot on, which wasn't easy as there is a lot of contrast between the darkest (the mural) and lightest

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© CATHAL MCNAUGHTON





(the bird) elements of the scene.

I had to be careful not to underexpose the mural in the background – if this had happened then the photograph would have been pointless because you wouldn't be able to see what the mural is showing. I needed to use a fast shutter speed in order to freeze the bird as it was flying, but at the same time the depth of field had to be sufficient for people to see the mural. Added to this, the composition also had to be right, so there were many elements that had to come together to create a successful photograph. There was lots of potential for the shot not to work, but after several attempts (and a certain amount of trial and error) everything came together as I'd hoped, and you can see the resulting image here.

'I needed to use a fast shutter speed in order to freeze the bird as it was flying, but at the same time the depth of field had to be sufficient for people to see the mural'

I had been using my Canon EOS-1D Mark IV camera with a 70-200mm lens, but I switched to a 300mm lens to allow me to compress the elements in the frame. As you can see, the longer lens allowed me to create the illusion that the background and foreground were closer together.

I had to go back to my car to fetch the 300mm lens and I remember hoping that the gulls would still be there when

I returned, which fortunately for me they were.

I do believe that there is a symbolic element to this image. In the back of my mind, as I was photographing the scene, I felt there was a parallel between the gull in this picture and a dove, which is traditionally known as a symbol of peace. The mural also provides a historical link to the past and is an enduring reminder of what happened on that sad day. **AP**

Cathal McNaughton
was talking to
Gemma Padley

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Making a splash

Sports photographer **Adam Pretty** describes some of the challenges he faced while capturing his evocative photographs of the 2011 FINA World Championships in Shanghai, China. He talks to **Oliver Atwell**



FOR MANY of us, sports photography is probably not the first thing that springs to mind when we think about great photographs. Often, our primary exposure to the genre is a cursory flick through the back pages of a newspaper or a flash of images on our television screens. However, once in a while a series of images come along that stops us in our tracks and makes us re-evaluate our opinion.

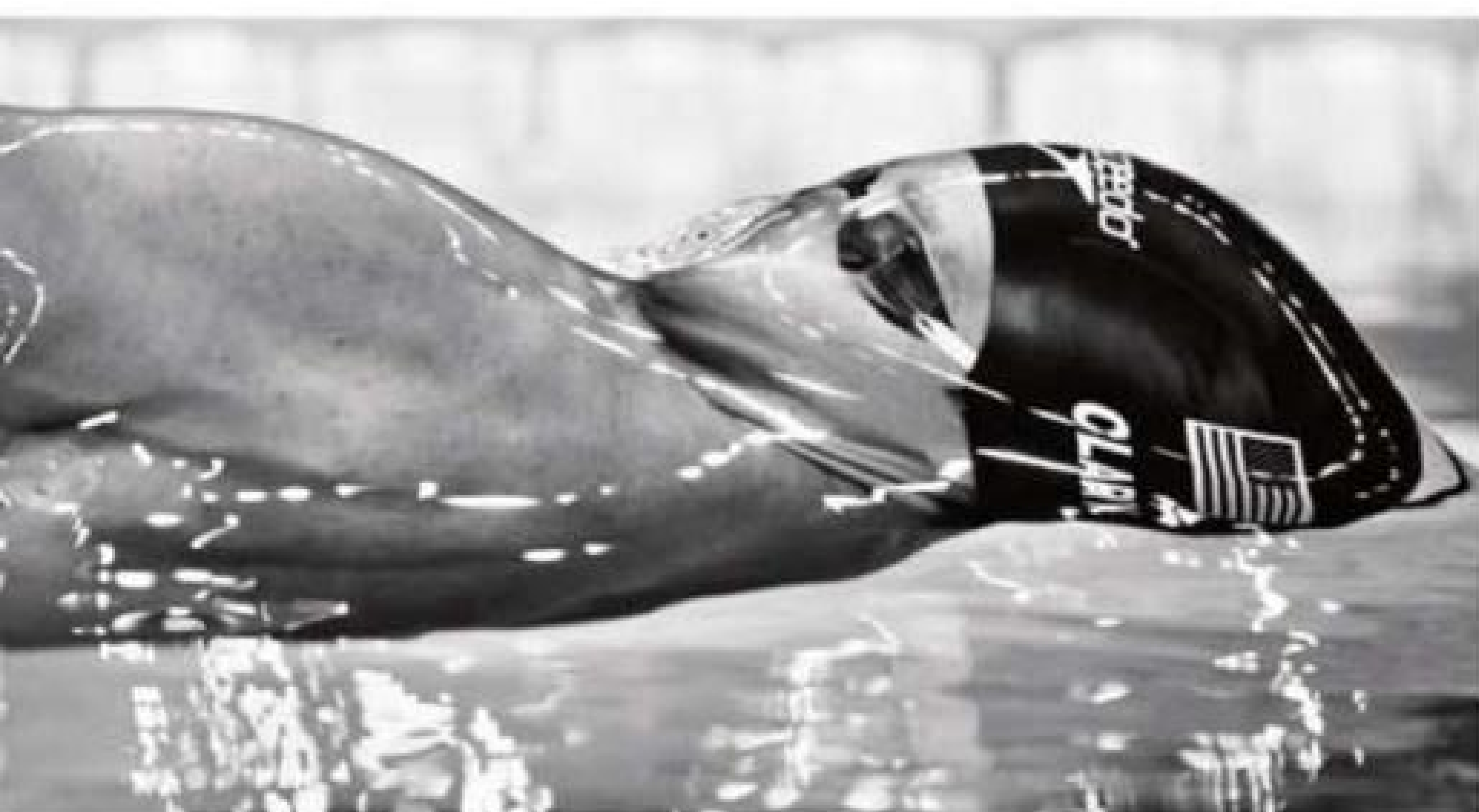
The 2012 World Press Photo awards were announced early last year and were accompanied by a major exhibition, website coverage and publication in numerous

magazines and newspapers. Tucked away among the images of natural disasters and political upheaval was a set of beautiful black & white photographs that couldn't help but grab your attention. Those images, taken by Australian photographer Adam Pretty on assignment for Getty Images, displayed the magnificent athletic prowess of the swimmers and divers taking part in the 2011 FINA World Championships in Shanghai, China. Pretty was awarded second prize in the Sports, Stories category at the World Press Photo awards, and where his images stood out was in their absolute artfulness.

Vadim Kaptur and Timofei Hordeichik of Belarus compete in the Men's 10m Platform Synchro preliminary round at the 2011 FINA World Championships at the Oriental Sports Centre

His application of light and composition is genuinely impressive, and the fact that many of these images were taken underwater is, if you'll forgive the pun, breathtaking.

'I had shot swimming events for many years, so it was a very natural environment for me to go into,' says Pretty. 'For many of these events I try to shoot underwater, so I took my Subal underwater camera housing with me and set about the editorial coverage. I often have certain requirements as to what I should shoot. For example, Getty may need me to photograph a particular competitor.'



Different offices will go through Getty and request certain shots. As I am working for a news agency, I have to ensure that I am covering many angles. However, more often than not I won't be too restricted about what I can shoot.'

It wouldn't be unfair to suggest that the most impacting images in Pretty's Shanghai project are those taken underwater. It's an angle that often goes unseen in photographs of swimmers and divers, but in Pretty's images we see exactly what can be achieved with the right approach.

'Shooting underwater depends entirely on the location,' he says. 'The first thing I do is take a look at the venue and make sure the logistics of placing a camera underwater will work. However, this all depends on getting permission from the venue itself and this process can sometimes take up to a year. If I gain permission, I'll rent some scuba gear, go under the water and place the camera on the pool floor in the underwater camera house. The shots for the 2011 FINA World Championships were taken with a Canon EOS 5D Mark II, although now I generally use a Nikon D800E just because it has a larger file size. I'll frame the shot in a way that I imagine will capture the best action and then I'll pre-focus to ensure everything is pin-sharp. Once the camera is under the water, I need to set up a cable trigger so I can release the shutter whenever I can. Everything is remote.'

However, working in this way means that Adam can't actually see what image the camera is going to get once it is down there. He needs to rely purely on

Top: Michael Phelps of the United States, Takeshi Matsuda of Japan and Yin Chen of China compete in the Men's 200m Butterfly

Above: Tyler Clary of the United States competes in the Men's 200m Backstroke Final



instinct and pressing the shutter at exactly the right moment.

'There's a strong emphasis on being able to previsualise the shot when I'm working in this way,' says Pretty. 'I'm able to draw on experience. It's important because in these situations you often have a very limited number of chances to get the shot. You can't just hope for the best. Things will occasionally go wrong when you believe a swimmer is going to go one way and they end up somewhere else, although as it's diving and swimming you can generally anticipate where they'll be. Of course, there's a degree of luck involved, too.'

BLACK & WHITE PHOTOGRAPHY

Pretty's images of swimmers and divers are generally converted to black & white during post-production. It's not often we see monochrome sports photography, but

in these already rather unusual images the black & white tones serve as a powerful and expressive medium. 'When I was looking through the images, which at that time were in colour, I realised that most of them would work a lot better in black & white,' he says. 'With some of the outdoor shots the light was quite flat and featured many silhouettes. In a sense, the shots were already monochrome. In some of the images I was shooting against a white cloudy sky where, of course, there's an absence of colour. The same applied with the underwater shots where the camera was angled up towards the sky. Also, you can see shapes and textures a lot better in monochrome. There were a couple of images that looked good in colour, but as a set they flowed much better in black & white.'

Working in black & white inevitably means that the handling of light becomes a crucial



factor. Pretty's images are notable due to their almost studio-based feel. There seems to be a level of control in how the light interacts with Pretty's subjects. However, as he is working on location, he is reliant on the light he finds once he gets there.

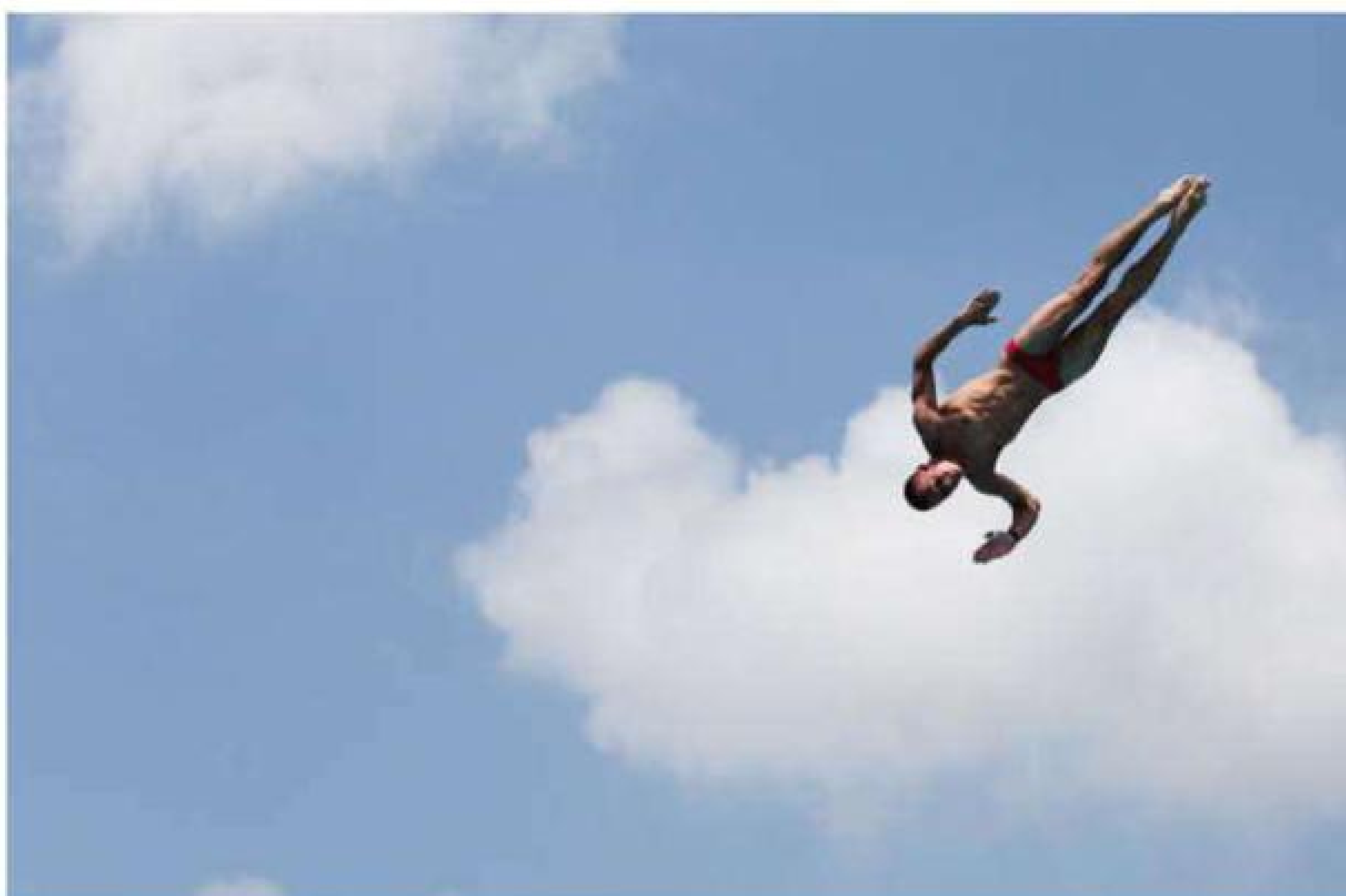
'With any event I try to find the best possible time of day to shoot or an area that's well lit,' says Pretty. 'I then set myself up in that area to try to make the best of the lighting. With sports photography you really need to set yourself apart from everyone else. These are big events and there are thousands of photographers there. It's not just about getting the action – it's about capturing the composition, light and background in a way that will stand out from everyone else's work.'

Pretty says that a large part of the process comes down to the editing. While a vast majority of the shots



Above: Eric Shanteau of the United States competes in the second semi-final heat of the Men's 200m Breaststroke

Right: Tim Pyritz of Germany competes in the Youth Men's 10m platform diving preliminary on day 10 of the Youth Olympics at Toa Payoh Swimming Complex on 24 August 2010 in Singapore



ALL PICTURES © ADAM PRETTY/GETTY IMAGES



will not have succeeded, there is always a small number where all the elements have come together to produce something visually interesting.

It would be tempting to imagine that some level of digital manipulation has gone into Pretty's images, but due to the nature of his work he is severely restrained in what he is able to do in post-production.

'I don't like to crop a photograph, but the reality is that sometimes I have to,' says Pretty. 'That's particularly true as I'm shooting blind because the camera is underwater. You can't always shoot full-frame. It can be unpredictable. As far as post-production goes, I'm fairly restricted because as a press-agency photographer I have quite strict guidelines about what I can and can't do. I have to follow the rules and if I disobey them there's a strong chance that I'll lose my job. The shot has to be legit. It can't be overworked, so the aim is to get it in-camera. However, that's not to say I can't work on things such as the Levels to get the right contrast and good skin tones. So really all I can change is the Levels and convert it to black & white.'

SPORTS PHOTOGRAPHY

In Pretty's opinion, sports photography can often be a genre that is 'over-photographed'.

Due to the profession reaching saturation point, it can be difficult to achieve something unique. 'At a lot of venues, it's almost like being in a cage and you're not free to move around,' he says. 'That's very restricting. Every year there are more and more photographers because new publications are cropping up all the time. That's a lot to do with web-based media and online magazines. It's so much more competitive now. I've been working in the industry for 15 years and the changes have been dramatic. There are too many people at these events, so it's so much more challenging. It's a double-edged sword because while it forces you to stay focused and look for the most unusual shot you can, when it becomes too hard it can take the fun out of it.'

While Pretty still shoots sports photography, he has recently moved into a new career as a photographer for advertising campaigns. 'As I'd been shooting sporting events for many years, I felt I was getting slightly jaded,' he says. 'So, in 2007, I made the decision to try my hand at something else. I needed a new challenge. I was beginning to get too comfortable and had begun to see sports imagery as just a job. That's not a healthy attitude, so I changed tack.'

Advertising provided Pretty with the

Pretty's image for BMW's Interone advertising campaign

challenge he needed, particularly as he had never worked in that environment before. 'With sports photography, you have very limited control over your environment,' he says. 'You're an observer. With advertising I'm totally in control, particularly with things such as lighting. When I went back into sports imagery, I felt refreshed and had a new perspective on things. It has helped to keep me passionate.'

Sports photography is tough, according to Pretty. However, he maintains that if you have enough drive and passion then there's nothing to stop any budding sports photographer from carving out a career. 'Like anything, if you want it enough it will happen,' he says. 'There will be occasions where it's like hitting your head against a brick wall. It is hard, but if you're passionate you'll succeed. I've seen it so many times where people didn't even really mean to become a sports photographer. They gave it a go and found that it became their life. Always remember photography is not about the equipment – it's about learning to see the picture.' **AP**

To see more of Adam Pretty's work, visit his website at www.adampretty.com. To see more images from the 2012 World Press Photo Awards and entry details about the 2013 contest, visit www.worldpressphoto.org



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1 The perfect lighting of this sharp-edged image conveys a sense of tension and power

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Dance on marble

3 This well-composed shot captures the emotion of dancing

Canon EOS 7D, 17-40mm, 1/125sec at f/4, ISO 100, remote-triggered flash



EDITOR'S CHOICE

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This image shows what can be achieved by combining more than one art: dancing and photography. Marco has used light, shadow and a shallow depth of field to freeze the strength, grace and beauty of the dancers. The clean lines of their bodies against the black background ensures your eyes cannot look away –
Debbi Allen, deputy editor

Marco Petracci Italy

While Marco started out taking pictures of his surfer friends, his love of art eventually drew his photography towards more aesthetic waters. Although he describes himself as being open to any art form, he is currently most fascinated by the world of dance. 'It is a combination of art, movement, emotion and elegance,' he says. Marco loves how photography gives people the chance to see life through different eyes, and hopes that in the future he can use it to convey to others what he sees and feels. To see more images from Marco, visit www.marcopetracci.500px.com.

Jump

2 The fast shutter speed was key to capturing this dynamic image

Canon EOS 7D, 17-40mm, 1/200sec at f/4, ISO 100, remote-triggered flash





Andy Jervis Hertfordshire

Andy's photographic journey began by chance, when a school careers officer sent him to a high-street photography studio, resulting in a job assisting in the darkroom. Although he has not worked in photography for some years now, he still finds that early grounding to be useful. As is evident from his superb images, one of

Andy's favourite photographic subjects is London. 'There are no end of photographic opportunities and chances to show some of London's unique architecture and atmosphere,' he says. Andy currently has more landmarks in mind to photograph, and also has plans to expand his portfolio with some action shots.



Tower Bridge
from east side

1 Here, Andy has produced a different, more industrial take on a famous landmark

Nikon D300, 80mm,
1/2sec at f/9, ISO 200

Wheel and
Parliament

2 The long exposure gives this image a feeling of a city in motion

Nikon D300, 34mm,
30secs at f/11, ISO 200



St Paul's from Fleet Street

3 'I set up my tripod and ignored everything around until I was satisfied. Patience is a virtue,' says Andy
Nikon D300, 50mm,
5secs at f/22, ISO 400

St Paul's

4 The judicious use of a long exposure makes this shot come alive
Nikon D300, 20mm,
13secs at f/16, ISO 200





Jersey hotel
1 The tight framing accentuates the repeating pattern made by the chairs
 Contax T2, 38mm, ISO 400

Rochefort-en-Terre
2 The depth of field draws the eye neatly from the chairs to the French chateau
 Contax G2, 21mm, ISO 400

Paignton, Devon
3 This humorous image of an overturned armchair is simple but effective
 Leica M6, 50mm, 1/125sec, ISO 400

Barry Gore France

Barry has been taking photographs since 1984, when his interest was piqued by an 'O' level in the subject. Although he started out in the school darkroom with a Praktica MTL3, he has since been buying and selling cameras regularly. 'Photography gives a reason and purpose to travel,' he says. 'It makes you look at things more carefully and you become more observant, which is a good thing.' Having recently made the leap to digital imaging, Barry is looking forward to seeing how his photography improves. 'I'd like to get more work shown in magazines,' he says. These images were taken from a project on chairs. 'I never started the project, but I just began to notice how often I had photographed empty chairs,' says Barry. 'Now I go looking for them.' To see more images from Barry, visit his website at www.bagproduction.com.



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True lives

Marta Weiss, curator of photographs at London's Victoria & Albert Museum, discusses the flourishing photography scene in the Middle East and explains why the V&A has decided to showcase images seen through the eyes of the people who live there. She talks to **Oliver Atwell**

PHOTOGRAPHY is one of the most universal languages. Powerful images can communicate in a way that transcends dialects and cultural boundaries. Even in their most abstract and experimental forms, images can pass on ideas and observations that can perhaps become lost in words. It's thoughts like these that come to mind while walking through the Light from the Middle East exhibition, at the Victoria & Albert Museum in London. The wealth of imagery instantly impacts upon you just how relevant photography is, not just as an art

Right: Bahman Jalali, 'Image of Imagination', 2003

Below: Shadi Ghadirian, from the series Qajar, 1998

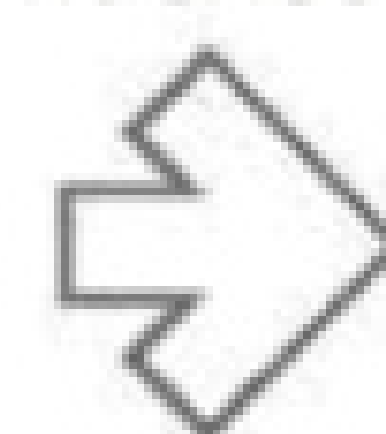
form but also as a means of communication and education.

The Middle East is a region most of us are familiar with. Sadly, this familiarity is often born of caricature, mysterious exoticism and reactionary media coverage. It would be easy at first glance to include this exhibition in the aforementioned categories, yet the V&A's aim could not be more different. This exhibition enables us in the West to see the Middle East through the eyes of the people who were born there. It's with this in mind that a refreshing stream of veracity runs through Light from the Middle East.

'I expect people will come into this exhibition with certain expectations and prejudices in mind,' says Marta Weiss, curator of photographs at the V&A. 'We're constantly inundated with images from the Middle East in the news, so that's to be expected, but such photographs are always from the perspective of visiting journalists with their own political agenda. The images in the V&A are very different to the kind of thing people will have seen before. This is the Middle East from the people who live there. This is the truth of it.'

On the eve of last year's American presidential elections, the comedian Bill Maher made an acute observation when he stated that while a Democratic victory would be good for the US, it wouldn't necessarily be good for comedy. It was a throwaway comment, but one that communicated a vital facet of art's breeding ground. Art thrives in times of trouble. We can see this time and again in art's history. For example, the Dada movement, which was born in Zurich, Switzerland, in the 1920s, was a reaction to the carnage and absurdity of a world ravaged by the First World War. The movement held up a mirror to society, and questioned the political and cultural zeitgeist of the era. The photographs that feature in Light from the Middle East are no different.

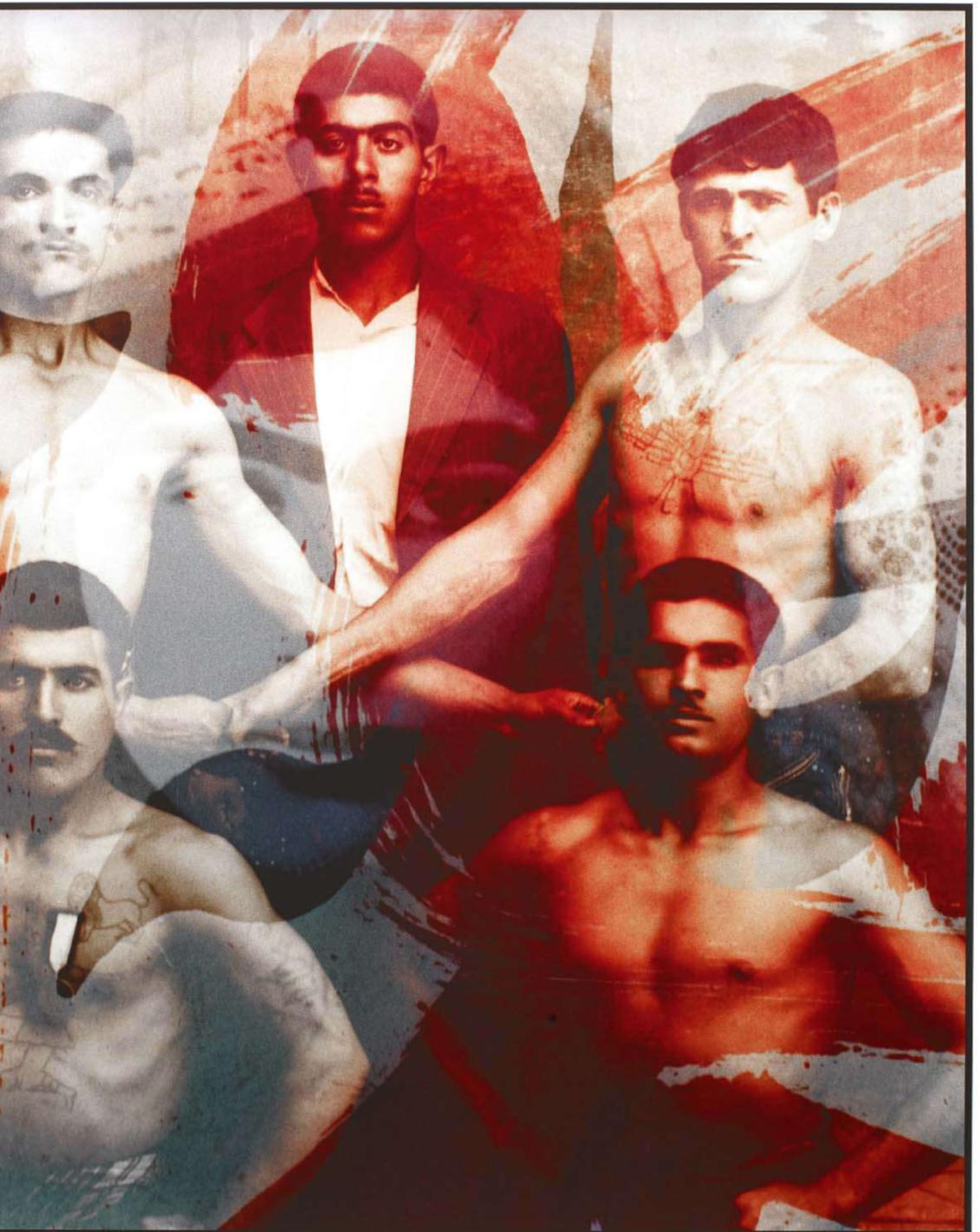
'The images in our exhibition are evidence of art's ability to grow in areas of conflict,' says Weiss. 'We can learn so much about a culture's state



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through their artists. However, I'm also wary of placing such an immediate weighty burden on the art. There's been much talk of the Arab Spring recently and there is a body of work by Nermine Hammam in the exhibition (see far right) that addresses that issue and serves as a direct response rather than straight photojournalism. While I was pleased to be able to include that work, I also believe that addressing such weighty issues in art takes time. People tend to expect immediate responses to political upheaval by the art community. So while these issues are addressed in part, there are many images that aren't attempting to respond to war and conflict. For some, their priority is simply to make interesting and beautiful images.'

MORE THAN POLITICS

While wandering through the gallery of the V&A, any preconceptions that the images on display deal simply with political issues are soon put to rest. The photographs included in *Light from the Middle East* offer so much more than you would expect. Take, for example, Youssef Nabil's beautiful hand-coloured portraiture images (see bottom right) that evoke the glamour and melodrama of the golden age of Egyptian cinema from the 1940s and '50s, a period known as the Hollywood of the Nile. The dozen images are an unexpected delight that immediately stand out.

'I love the story with those images,' says Weiss. 'Nabil is an Egyptian photographer who now lives in New York. In the images, he used an outmoded technique that came from the Egyptian cinema of the past. He then used that to photograph the contemporary members of a Yemeni community. It's a kind of chronological and geographical warp, if you like. These are the 12 oldest members of the Yemeni community in South Shields in Tyne and Wear. They came to work in the ship-building industry in Britain. South Shields actually has one of the oldest Muslim communities in the UK, so this beautiful glamorising photographic technique has been applied to these men. If you look at what they're wearing, you'll see it's a hybrid of Western apparel and traditional Yemeni dress. They're extraordinary images. The retouching is beautiful.'

Similar themes emerge in Shadi Ghadirian's series *Qajar* (see page 30), a body of work that harks back to a style of studio portraiture that emerged during Iran's Qajar period (1786–1925). The portraits involve sitters posing with props that represent their dreams and aspirations.

'Ghadirian has updated these ideas to include contemporary props such as a can of Pepsi or sunglasses, but it's not just about a clash between new objects intervening in archaic ideas and techniques,' says Weiss. 'The photographs they're based on often included very contemporary and Western objects as well. The clothes they're wearing are a comment of the Qajar fashions, including very full skirts, which, back in the Qajar period, would have been worn



Mehraneh Atashi, 'Bodiless I' from the series Zourkhaneh Project (House of Strength), 2004

with tights or leggings. They would be very revealing, whereas now that wouldn't be considered acceptable. That's why they're wearing baggy trousers. One of the points that these images is making is that times are actually less liberal for Iranian women than they were back then.'

An issue that can't help but stand out among the images featured in *Light from the Middle East* is the role of women. One series that stands out in particular is *Zourkhaneh Project (House of Strength)* by Mehraneh Atashi (see above), which, in the

most subtle of ways, is an exploration of self-portraiture. One picture shows the inside of a *zourkhaneh*, a traditional Iranian wrestling gym. While tradition forbids the breath of women within the space, Atashi has included her reflection in the mirror in the back of the room, while her subject, a wrestler, stands in the foreground. It is essentially a picture within a picture.

'What's incredible about this image is not just that it was taken by a woman, but that she has included herself within the photograph,' says Weiss. 'We can see the

process of her making the image while viewing the photograph itself. Half the works within our exhibition are by women. That wasn't intentional, but it does say something about the presence of women within the contemporary art scene.'

UNIFYING THEMES

The exhibition takes a very broad definition of the Middle East. The geography spans from North Africa to central Asia, as the curators chose not to limit themselves to the Islamic and Arab world. As the Middle East is such a vast region, it becomes hard to generalise and identify themes that link all the artists. However, as Weiss points out, one unifying theme that can be spotted throughout is an awareness of photography's capabilities. For that reason, the exhibition is divided into three sections: Recording, Reframing and Resisting. Each of these sections attempts to draw out a different approach to photography.

'Throughout the exhibition, there are lots of references to photography,' says Weiss. 'Often there are pictures of pictures or things such as studio portraits, postcards, montages, documentary images and so on. You'll also find images questioning the use of imagery for propaganda. The photograph is a vulnerable object that can be subject to manipulation and alteration.'

Rather than being the sole endeavour of the V&A, Light from the Middle East is the result of a collaborative effort between the V&A and the British Museum, with the exhibition being funded in some

Nermine Hammam, from the series 'Upekkha', 2011



© COPYRIGHT V&A, ART FUND COLLECTION OF MIDDLE EASTERN PHOTOGRAPHY AT THE V&A AND THE BRITISH MUSEUM

Youssef Nabil, detail from the series 'The Yemeni Sailors of South Shields', 2006



© COPYRIGHT BRITISH MUSEUM, ART FUND COLLECTION OF MIDDLE EASTERN PHOTOGRAPHY AT THE V&A AND THE BRITISH MUSEUM

'Many images aren't attempting to respond to war and conflict. Their priority is simply to make interesting and beautiful images'

portion by the Art Fund. Pooling their resources, the two museums were able to create a new collection of contemporary Middle Eastern photography.

'The works that we display in the exhibition were collected in three phases,' says Weiss. 'Works were collected in 2009 and 2011 by the V&A and the British Museum, and then in 2012 the V&A was able to collect the final pieces with financial assistance from the Art Fund.'

The V&A's reason for planning Light from the Middle East as far back as 2009 is simple: the past five years have seen photography in the region take off in exciting new directions. Weiss and her colleagues felt that these changes needed to be reflected in the museum's collection and the decision was made to put together an exhibition.

'The V&A holds a vast collection of photographs,' says Weiss. 'We're the first museum in the world to hold a collection with images that date as far back as the 1850s. We now have around half a million photographs and it's a collection that has an international scope. Until recently, for the most part, we didn't have a good representation of the contemporary Middle Eastern photography scene. This exhibition fills that gap.'

Recent times have seen an increased

interest in what's going on in the Middle East, something that has been particularly motivated by the intense international focus on the political ruptures of such events as the Arab Spring. The upshot of this is that an awareness of the region's cultural landscape can only increase.

'There's been a real boom in the art market in the Middle East recently,' says Weiss. 'There's also been huge developments with regard to institutions dedicated to the arts, such as museums, galleries and art schools. As a result, there's a lot of experimentation going on in their image making and as a museum we're very interested in the techniques and materials of photography. We were also interested in things that related to our current collection of photography in a historic sense.'

Light from the Middle East can only serve to build further awareness and understanding of what is going on in the Middle East's contemporary photography scene. The exhibition is a powerful gateway to achieving a new perspective on this still misunderstood region. As has often been the case throughout history, troubled or otherwise, if you want to gain a true perspective of a society's character, you need only look to its artists and explore the themes and questions they evoke. **AP**

Light from the Middle East runs until 7 April at the Victoria & Albert Museum, Cromwell Road, London SW7 2RL. Tel: 0207 942 2000. **Website:** www.vam.ac.uk. Open: Sat-Thurs 10am-5.45pm, Fri 10am-10pm

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPH | PHOTOGRAPHER | CAMERA

Mushroom cloud over Nagasaki

by Charles Levy

Charles Levy's photograph symbolises the terrifying destructive power of the atomic bomb. **David Clark** tells the story behind the picture

IN AUGUST 1945, the war in Europe was over. Germany had formally surrendered on 8 May and the long process of rebuilding Europe's shattered cities had begun. Yet despite the increasing intensity of the USA's bombing of Japanese cities, the Pacific War continued.

On 26 July, the combined governments of the USA, Britain and China set down the terms of Japan's unconditional surrender in the Potsdam Declaration. It ended with a chilling warning: 'The alternative for Japan is prompt and utter destruction.' Japanese Prime Minister Kantaro Suzuki did not accede to the call for surrender, although doubts subsequently

arose as to whether his refusal to comment was misinterpreted as disdainfully ignoring the demand.

Plans had been made for an invasion of Japan, codenamed *Operation Downfall*, for October 1945, but official estimates indicated that the US military was likely to suffer heavy casualties in the process. Instead, the US and Britain agreed to the use of atomic weapons, which had been developed by the joint government-funded programme known as the Manhattan Project.

The first city chosen for bombing was the industrial city of Hiroshima, which supplied armaments to the Japanese

military and which was also the location of several military camps. It had a population of around 350,000.

On 6 August, the B-29 Superfortress bomber, *Enola Gay*, took off from the airbase on Tinian, an island in the Pacific Ocean. It was carrying a bomb – nicknamed 'Little Boy' – packed with 64kg of uranium, which exploded over the centre of the city. The resulting blast and firestorm killed around 70,000 people and injured a similar number, while also destroying 69% of Hiroshima's buildings.

In a statement several hours later, President Truman announced that an atomic bomb had been dropped on Japan and warned that if the Japanese did not surrender, 'they may expect a rain of ruin from the air, the like of which has never been seen on this earth'.

Still there was no surrender, and on 9 August another B-29 aircraft, *Bockscar*, took off from Tinian with the city of Kokura as its main target. Nagasaki, an important port in southern Japan, was its secondary target. The plane was carrying a bomb nicknamed 'Fat Man', which contained 6.4kg of plutonium.

The *Bockscar* was accompanied by two other B-29s (named *The Great Artiste* and *Big Stink*), which were to observe and record the mission. Among those on board *The Great Artiste* was 26-year-old Lieutenant Charles Levy, from Philadelphia, who was using a 5x4in camera to record the blast.

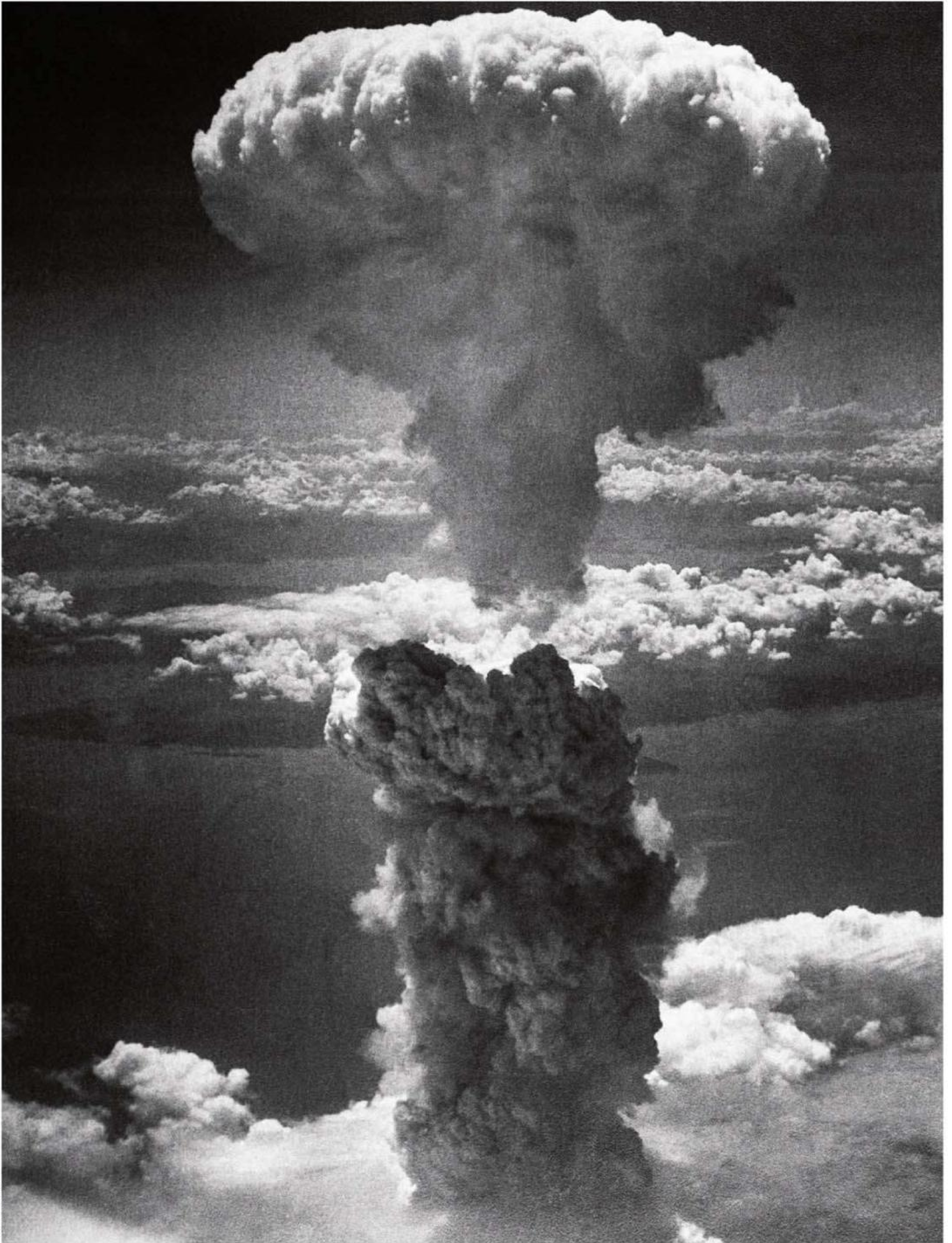
Also on board was William L. Laurence, a science journalist on *The New York Times*, who later described

Right: The atomic bomb's mushroom cloud soars above Nagasaki



© JOHN VAN HASSELT/STEMA/CORBIS

Left: Crew of the Bockscar, which dropped the atomic bomb on Nagasaki, August 1945



© BETTMANN/CORBIS



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➔ being invited by Levy to take his front-row seat in the transparent nose of the ship. 'From that vantage point in space, 17,000 feet above the Pacific, one gets a view of hundreds of miles on all sides, horizontally and vertically,' he wrote. This was the position from which Levy shot his photographs.

When the plane flew over Kokura, the city was obscured by heavy cloud, so a decision was made to head for Nagasaki. Shortly after 11am, the 'Fat Man' bomb was dropped over the city. In a 1945 interview with the *Free Lance-Star* newspaper, Levy recalled the moment it exploded.

'We all grabbed our black welder goggles and slipped them on. Even though it was broad daylight, the flash could hurt your eyes. Then the flash came – sharp and brighter than double daylight itself inside our plane – and we ripped the goggles off again. We saw this big plume climbing up, up into the sky. It was purple, red, white, all colours – something like boiling coffee. It looked alive... we were all plenty scared.'

William L Laurence also gave a vivid description of the explosion. He described 'a giant ball of fire rise as though from the bowels of the earth' and then 'a giant pillar of purple fire, 10,000-feet high, shooting skyward with enormous speed'. This pillar developed a mushroom-shaped head, 'seething and boiling in a white fury of creamy foam' until the head floated upwards to 60,000 feet and another mushroom cloud took its place.

Laurence continued: 'As the first mushroom floated off into the blue, it changed its shape into a flower-like form, its giant petal curving downward, creamy white outside, rose-coloured inside. It still retained

that shape when we last gazed at it from a distance of about 200 miles.'

Levy shot several images of the explosion at different stages, but the most powerful image captures the terrifying spectacle as the mushroom cloud climbed into the stratosphere, its billowing white top highlighted against the dark background. This was the image of the bomb that America presented to the world, while photographs of the devastated city and its tens of thousands of civilian dead were rarely seen.

Although the bomb had missed its target by almost two miles and part of the city had been shielded by surrounding hills, the blast and firestorm, which reached 3,900°C, immediately killed an estimated 40,000 people. As with the Hiroshima bomb, thousands more died subsequently from their injuries or as a result of radiation poisoning.

The debate about whether the use of atomic weapons was absolutely necessary still continues, but the immediate effect of the Nagasaki bomb (combined with the Soviet invasion of Manchukuo on the same day) was to force Emperor Hirohito to announce Japan's surrender on 15 August. The Second World War officially ended on 2 September when the Japanese surrender was formally accepted.

Charles Levy was discharged from the US Air Force later that month, to return to Philadelphia to take up a job as a salesman. He later became a city fire inspector and died in 1997, aged 79. Today his name is mainly remembered by photographic and military historians. His iconic photograph remains a chilling symbol of the destructive power of nuclear weapons. **AP**

Above: The aftermath of the atomic explosion in Nagasaki, August 1945

BOOKS AND WEBSITES

Books: The consequences of dropping an atomic bomb on Nagasaki are explored in *Nagasaki: The Massacre of the Innocent and the Unknowing* by Craig Collie (Portobello Books) and in *Hiroshima Nagasaki* by Paul Ham (Doubleday).

Websites: William L Laurence's eyewitness account of the Nagasaki bombing can be read on www.atomicarchive.com (search for William L Laurence). Further historical background and images are available on a number of websites including www.wikipedia.com and www.atomcentral.com.

Events of 1945

22 January

Franklin D Roosevelt is inaugurated as US President for an unprecedented fourth term

27 January

Nazi death camps at Auschwitz and Birkenau are liberated by Soviet forces

4 February

The Yalta Conference begins, at which Roosevelt, Churchill and Stalin discuss the reorganisation of Europe after the war

13-15 February

The Royal Air Force bombs Dresden in Germany, unleashing a firestorm that kills tens of thousands of people

18 March

Berlin is attacked by 1,250 US bombers

12 April

Franklin D Roosevelt dies suddenly from a cerebral haemorrhage and is replaced by Harry S Truman

30 April

As the Red Army approaches Berlin, Adolf Hitler and his wife Eva Braun commit suicide

2 May

Berlin falls into Soviet hands and soldiers hoist the Red Flag over the Reichstag

8 May

The end of the war in Europe is celebrated in V-E Day

1 July

American, British and French troops move into Berlin

16 July

The Potsdam Conference begins, at which the Allies divide up Germany and call for the unconditional surrender of Japan

6 August

The United States drops an atomic bomb on Hiroshima, Japan. Three days later, a further atomic bomb is dropped on Nagasaki

2 September

The Second World War officially ends as the Japanese surrender is accepted by Supreme Allied Commander General Douglas MacArthur



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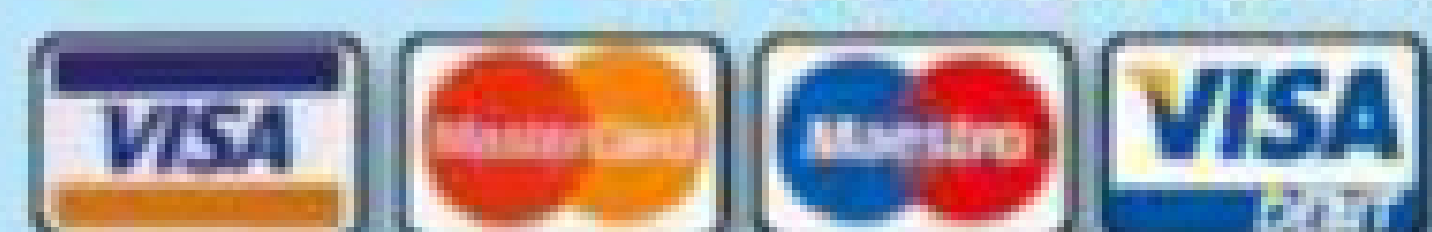


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Tel: 01752 664894
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- Reading** 7 Station Road
Tel: 0118 9592149
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- Southampton** 10 High Street
Tel: 023 8022 1597
- Southampton** 11 Civic Centre Road
Tel: 023 8033 1720
- Taunton** 6 North Street
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| 2 | Panasonic 14mm f/2.5 Condition = 4* - Salisbury £129.99 |
| 3 | Nikon 24-70mm f/2.8 AF-S Condition = 4* - Manchester £949.99 |
| 4 | Canon EF 200mm f/2.8L USM Condition = 5* - Derby £569.99 |
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| 9 | Samsung GX1L 18-55 & 55-200 Condition = 4* - Nottingham £199.99 |
| 10 | Panasonic GX-1 Red & 14mm Condition = 4* - Cheltenham £349.99 |

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APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Roger Macdonald Portrait of a girl

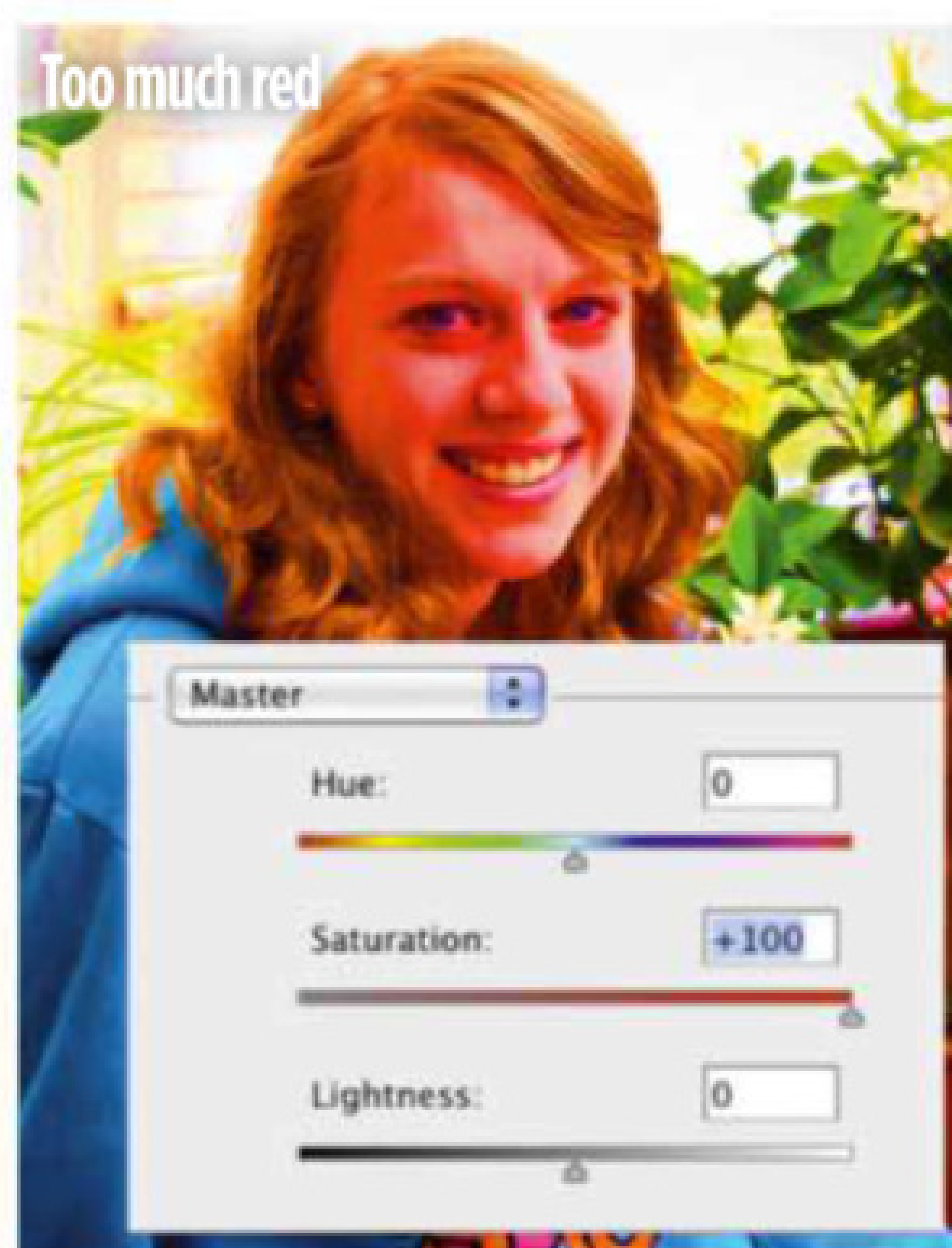
Olympus E-5, 12-60mm, 1/125sec at f/3.5, ISO 200

THE PROBLEM with people who are posing is that they suddenly become conscious of how they are supposed to look. Photographers say, 'Just sit there and look relaxed,' and of course the person starts to think about how to sit there, and then becomes anything but relaxed. We often read in interviews that successful photographers engage their subjects in conversation for half an hour or more. The person gets comfortable, relaxed and natural, and then the pictures are taken in just a few minutes.

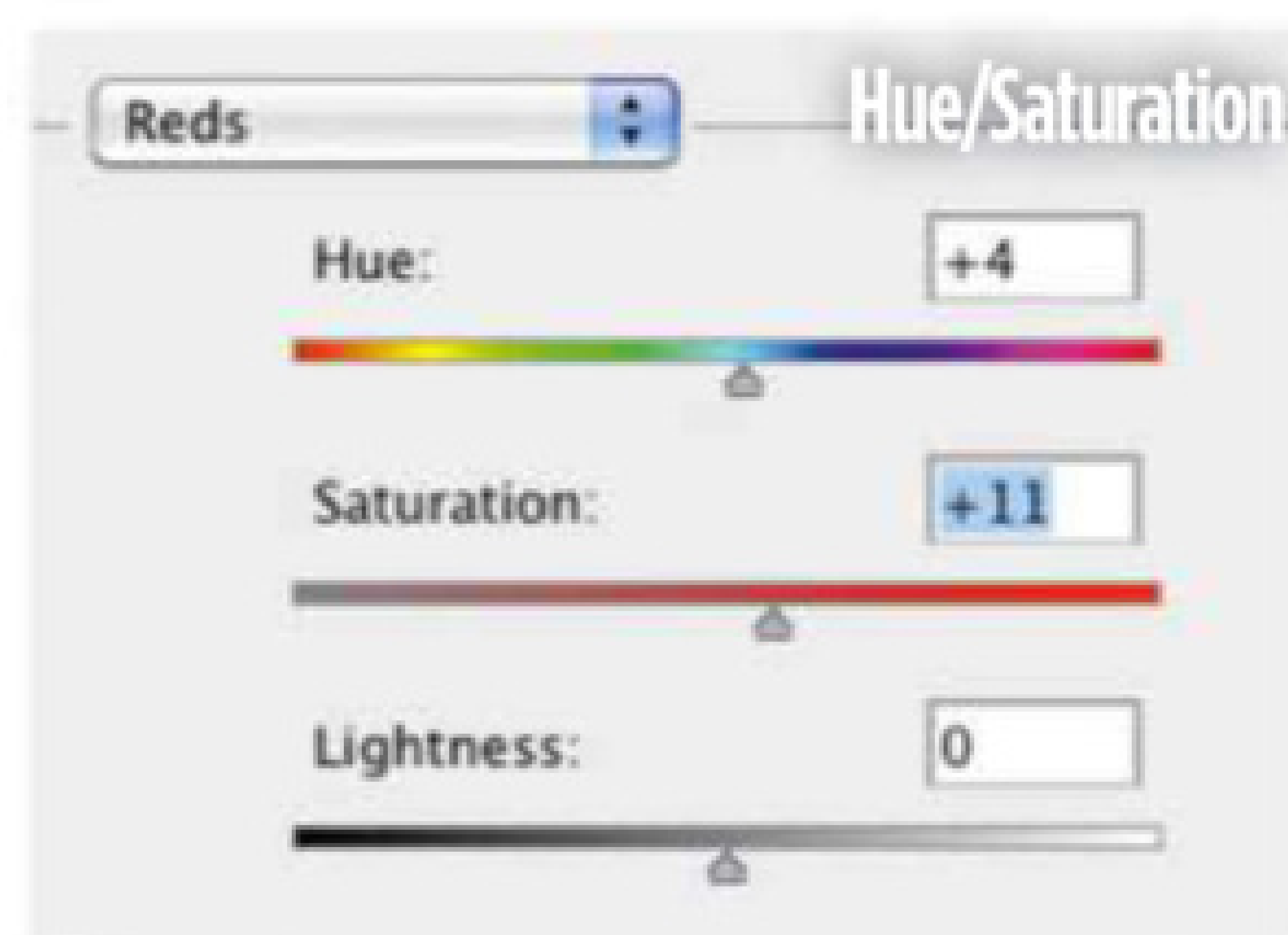
Here, this young lady doesn't look too comfortable at all, and I know from my own experience that the way she is sitting makes your wrist, and back, ache after not very long. Her body is twisted, and while she has a nice smile it isn't hard to see that inside she would quite like to get up.

The clues are all in the lower half of her body, so I've cropped some away – also removing some of the background distractions – but we can still see that at the waist she is twisted and not in a comfortable position. The second crop removes that awkward part of the pose, and allows us to concentrate on her face – although the design on her T-shirt competes for our attention all the way by mirroring her hair.

Colour in a portrait is critical; as in real life, it tells us if someone is healthy or ill. Here the girl's skin has been turned a bit red. If you can see that the colour is wrong, but can't quite identify what is wrong about



it, turn up the saturation slider and you'll soon find out. Here, bright, fiery red is the dominant tint, so I selected the red channel in the Hue/Saturation window, shifted its shade and then reduced the dominance of its saturation. It makes the image less vibrant and impactful, but a bit more realistic and flattering.



'If you can see that the colour is wrong, but can't quite identify what is wrong about it, turn up the saturation slider to find out'



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Original



Dominic Burdon Balloons over Bagan, Burma

Nikon D700, 70-300mm, 1/1250sec at f/8, ISO 250

THIS looks a most incredible place, and I'd truly love to have a view like that from the AP office in the morning. Dominic's exposure makes a decent job of demonstrating the subtle differences of tone between one layer and the next, as the buildings recede into the distance through the mist. And those balloons are an absolute photographer's gift.

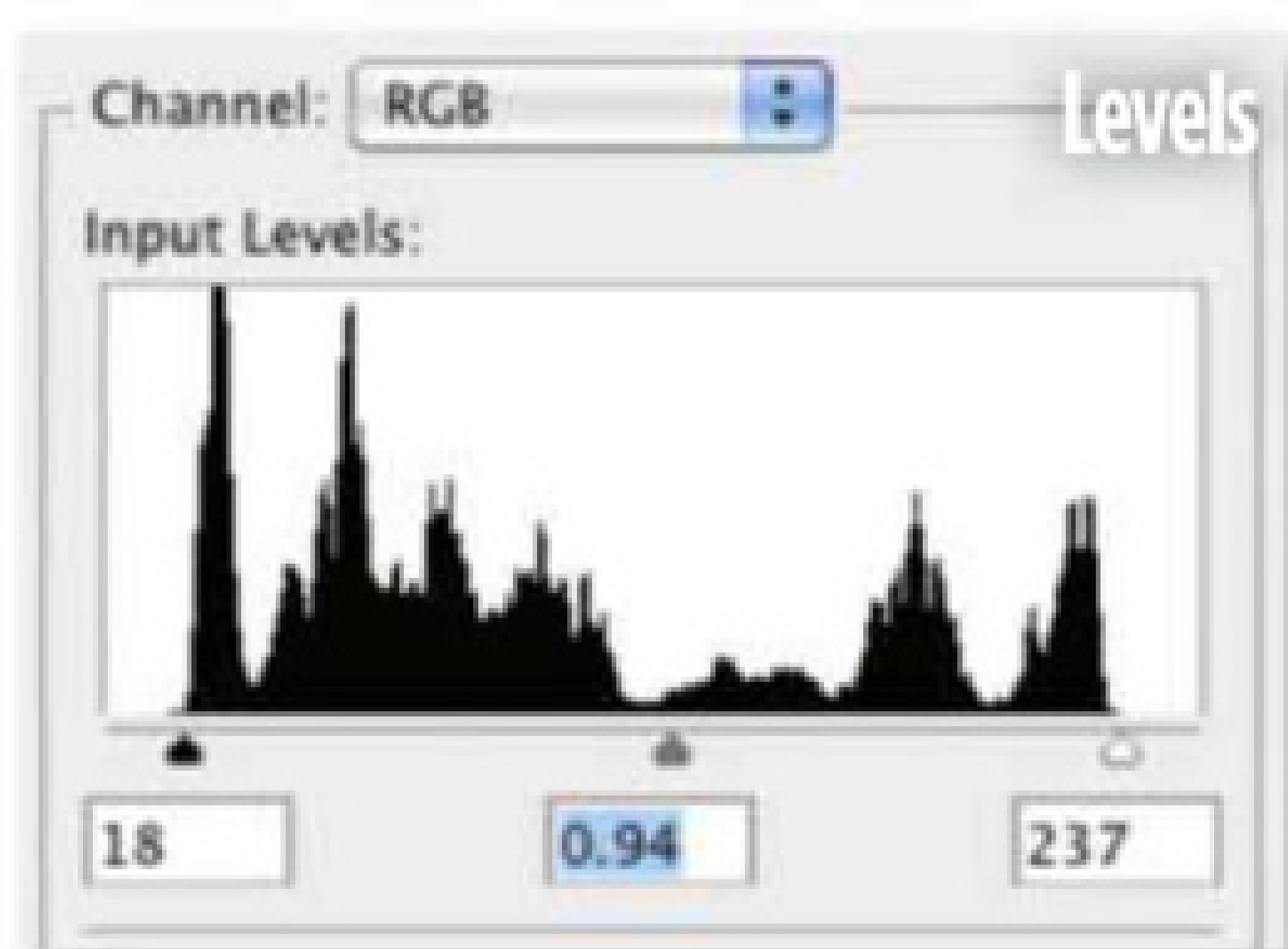
I know you'll think me picky, and you'd be right, but there is something about the composition – that starts with the building in the left of the foreground and travels straight up to the distant building and on to the right to the balloons – that feels a bit uncomfortable. The interest is in the breadth of the frame, along that passage of interrupted mist with the two spires book-ending the path of the balloons. But that peak in the foreground keeps dragging my eyes down.

I've tried a more panoramic 16x9 crop, and removed the foreground building to

give a sense of where the subject seems to be for me. I realise, of course, that Dominic couldn't have altered his camera position to get above or beyond that building at the time, so I've also tried a more comfortable composition that actually uses the building in the foreground to lead us into a particular path around the shot. It excludes one of the balloons, which is a shame as part of the spectacle is that there are two in flight at the same time, but the composition works better.

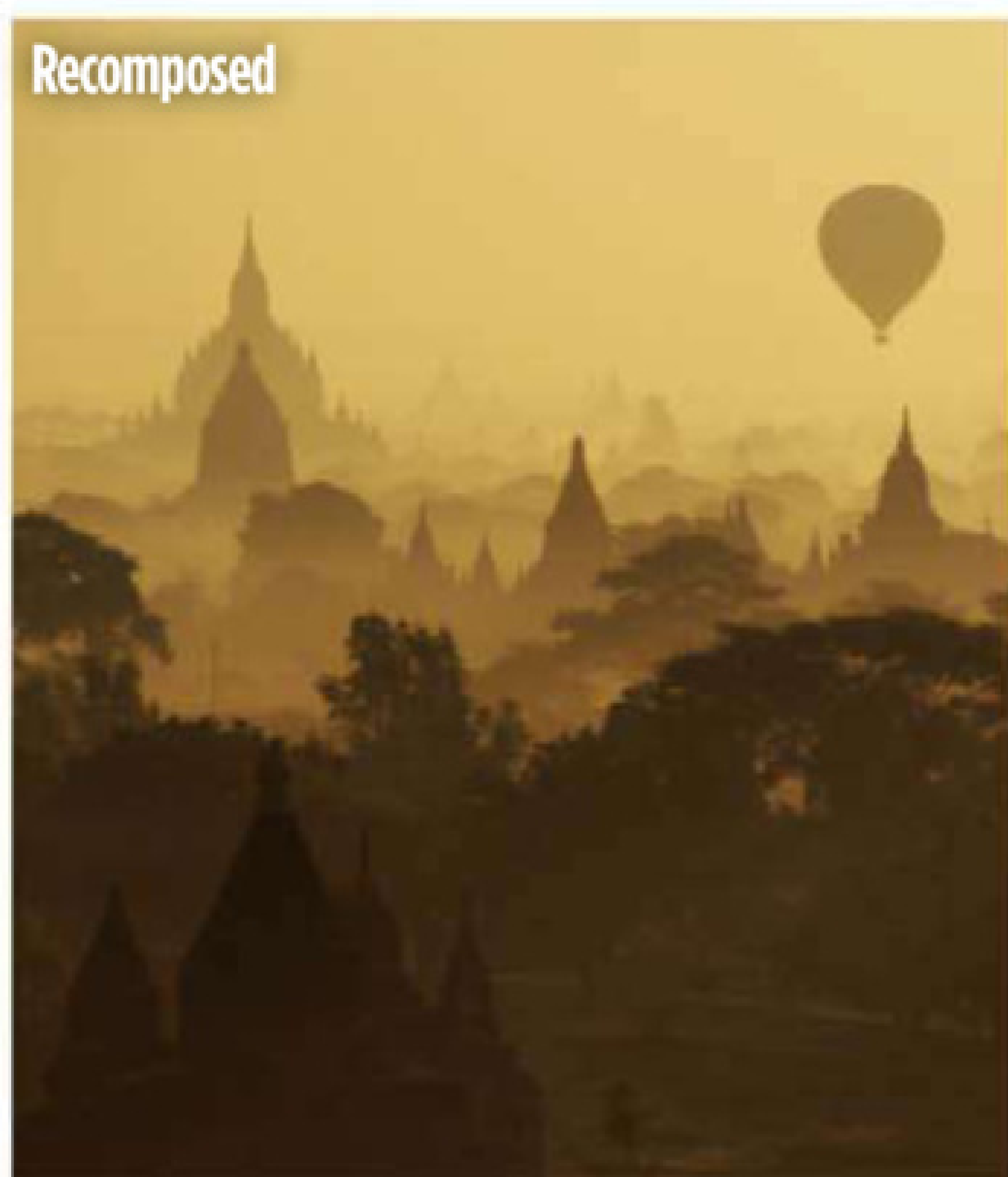
I've also tried to make more of the buildings in the distance by making a clearer black in Levels, and by brightening the highlight tones for the separation. This has exaggerated the colour saturation, but a tweak in the Hue/Saturation window soon fixed that.

This is a lovely, well-exposed scene that works so well even with the slightly imperfect composition, and it deserves my picture of the week prize.



'The peak in the foreground keeps dragging my eyes down'

Recomposed



16x9 panorama



PICTURE OF THE WEEK

Saikat Paul The cat

Nikon D80, 18-135mm, 1/200sec at f/5.6, ISO 640

THIS is an intriguing picture of a cat looking up, probably at some form of flying lunch, but the cat is both too small in the frame and too contrasty to show the detail of its face and fur.

I've cropped in to a square format to remove the extra information we don't need repeated at the edges of the frame, so the cat can be prominent enough that we can see its expression.

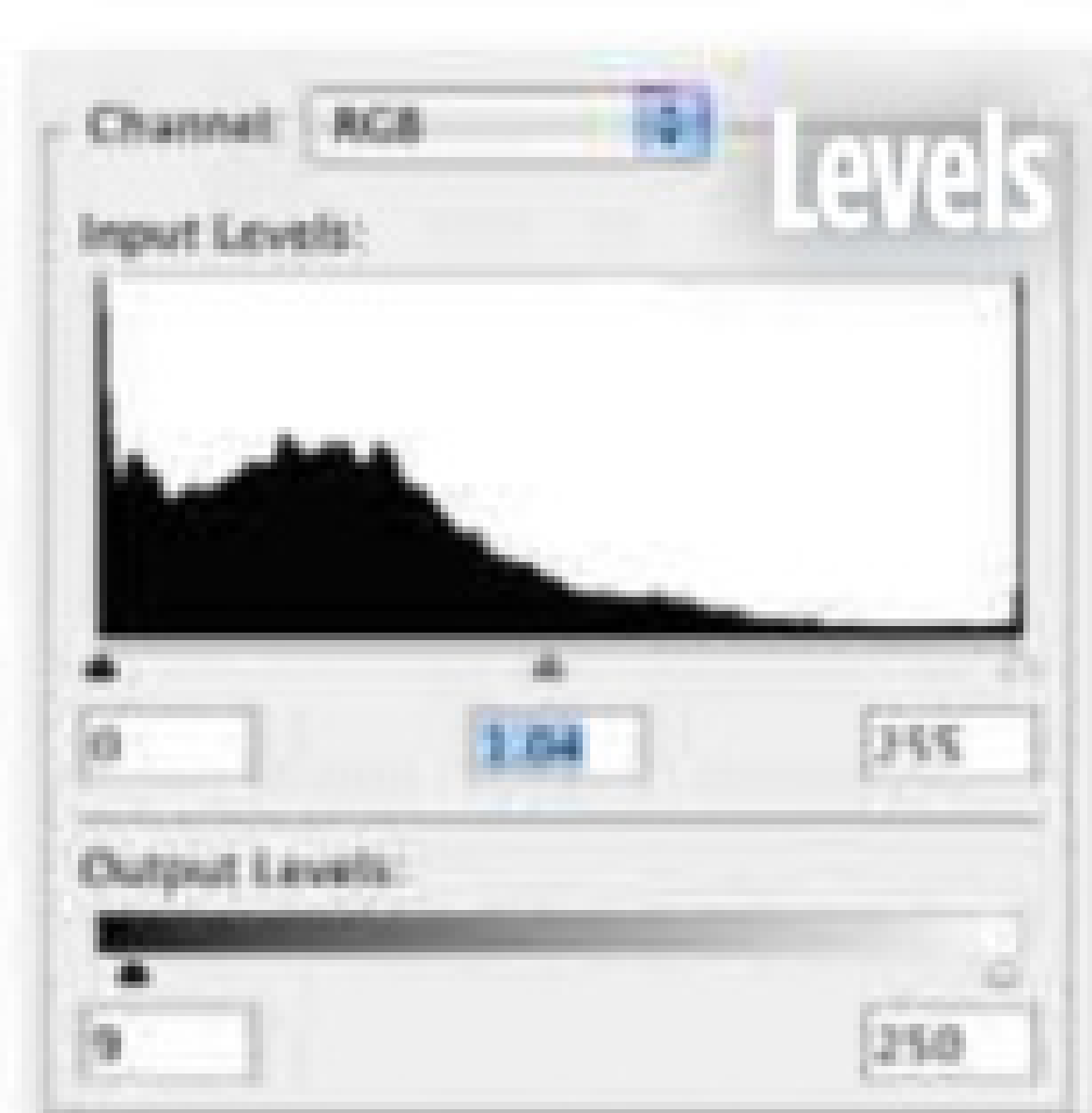
I have also used Levels to moderate the whites by drawing the output slider from 255 to 250, and by drawing in the black output to 9 from 0. The picture needs a bit of warmth, too, so I added an orange colour layer (Layer>New Fill Layer>Solid Color), which I faded to 6% opacity and then, once the image was flattened, I desaturated the picture until it looked about right.

The last act was to darken the corners and the edges to force the attention into the middle of the frame. It's a nice shot, though, so well done, Saikat.

Original

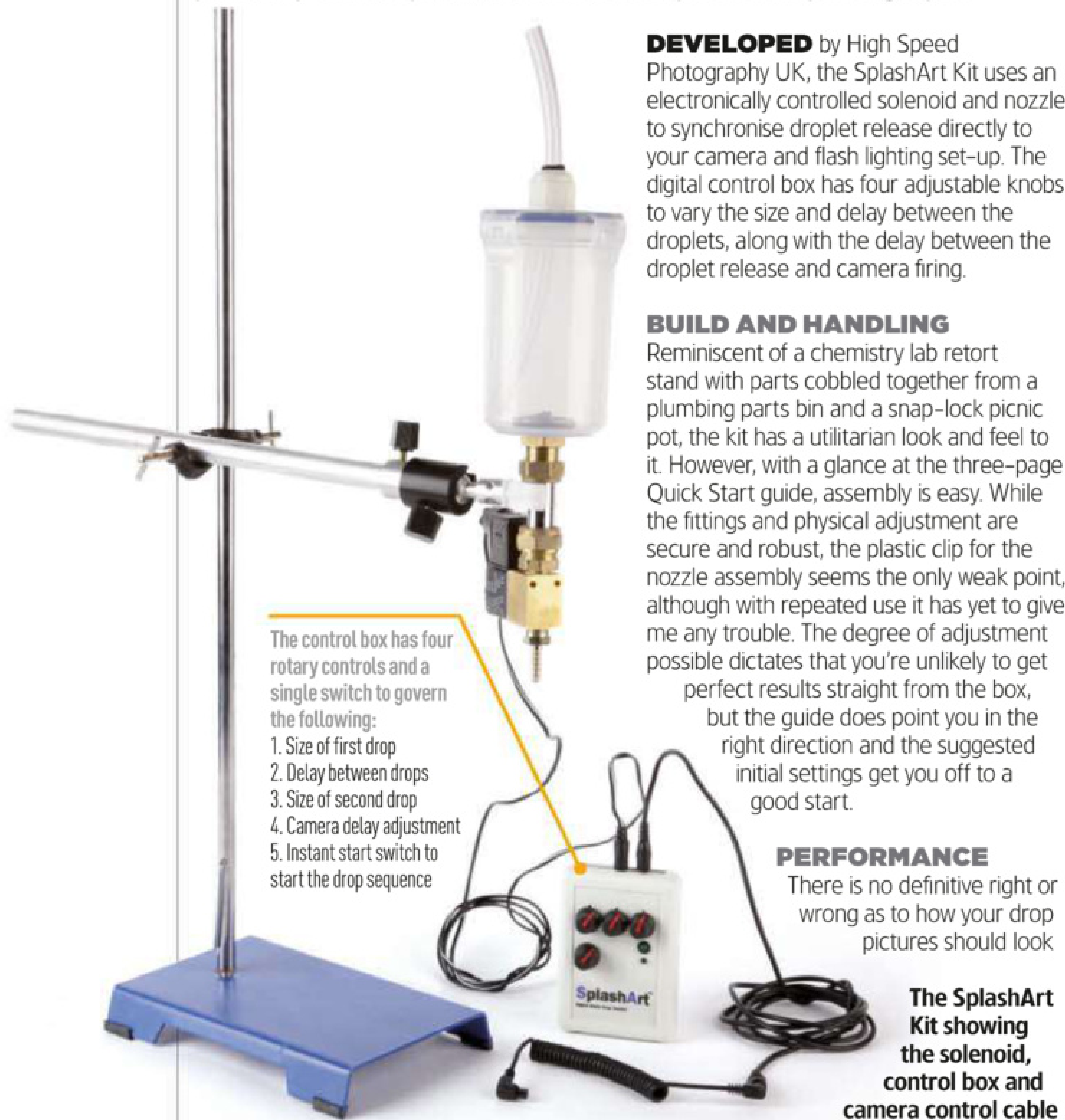


Edited



SplashArt Kit Mark II

Andrew Sydenham tests a liquid drop control system for perfectly timed splash, crown and drop collision photographs



and, of course, no two pictures will ever look the same. However, it is advisable to take the time to square up the nozzle and a measured approach pays dividends.

I was amazed how much more consistent and controllable the results are compared to my previous exploits using a punctured plastic sandwich bag to provide a flow a 'drips'. Adjusting the height of the nozzle above the water in the receiving dish will increase or decrease the height of the splash pattern, and small variations to the controls fine-tune the results. As an aside, because there is no calibration scale on the knobs, it is worth taking a record shot of the settings if you achieve something you are happy with so you can reproduce the results later. Using mirror lock-up improved my success rate and results that would have previously taken hundreds of exposures to capture were achieved with relative ease. **AP**

Verdict

IN THE past, to produce a kit of this sophistication you would not only have to be handy with a soldering iron, but also have a good understanding of basic electronics. The SplashArt Kit Mark II is well made and easy to use, and with a little practice and experimentation it is possible to produce results up there with the best in water-droplet art. The kit provides a great introduction to a very broad and creatively satisfying facet of photography.



INFORMATION

RRP
£179

Compatible with
Canon, Nikon, Sony, Pentax
and Olympus DSLRs

The kit contains the following:
Metal mounting stand with height and overhang adjustment for the nozzle.
SplashArt Controller Box with outputs to camera and solenoid.
Solenoid and liquid tank with Mariotte siphon for pressure control.
Shutter-release cable and two-metre extension lead.
Control unit power supply.



The SplashArt Kit Mark II is manufactured by **High Speed Photography Ltd**, 31 Roebuck Lane, Buckhurst Hill, Essex IG9 5QN. Website: www.phototrigger.co.uk. Tel: 07905 836 280. It is available from the company's eBay store

SIX OF THE BEST

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

SD memory cards

AP has brought together the highest-performing SD memory cards from some of the biggest brands in memory storage and tested their performance



SanDisk Extreme Pro

Street price around £16 (8GB), £29 (16GB), £52 (32GB), £100 (64GB)

www.sandisk.co.uk

Pound for performance, the SanDisk Extreme Pro is the champion in this group. Just like the PNY and Lexar cards, the read/write speeds are class leading, and at a cost even less than some slower cards. That said, build quality could be improved. It may well offer similar 'proofing' to the Samsung card (right), but stored as it is in a bag, its corners are prone to chipping.

SanDisk also has a Class 4 Eye-Fi card with Wi-Fi functionality. To date, the 'fastest' version of the card is far slower than all the cards here, and pound for gigabyte (£36 for 8GB and £25 for 4GB) it is the most expensive, too.



Lexar Professional 600x

Street price around £23 (16GB), £50 (32GB), £83 (64GB), £211 (128GB), £743.99 rrp (256GB)

www.lexar.com

At the time of writing, Lexar had just announced a staggering and world-first 256GB-capacity SDXC card, which means there are more versions of this card than any other in the group – from 16GB SDHC through to 256GB SDXC. The Lexar Professional 600x matches the SanDisk Extreme Pro card as the top performer, and both brands are similarly priced. However, the general build quality of the card is better here, with it being resistant to scratches and chips. Overall, this is the premium of SD memory cards.

Verbatim Premium UHS-I

Street price around £15 (16GB), £25 (32GB)

www.verbatim-europe.co.uk

Verbatim's Premium UHS-I SDHC card is a good budget option, but has a modest performance when compared with the manufacturer's quoted speeds, which are 90MB/sec read and 25MB/sec write. In all the tests this card is the slowest, providing a 36-frame JPEG burst in the continuous high drive mode of the Nikon D800, whereas the top cards enable a 100-frame burst. USB 3.0 data transfer is slower, too, but if using USB 2.0 the transfer speeds of every card are the same. Like the SanDisk card, the build quality leaves a little to be desired, too.



BEST IN THE GROUP





PNY Pro-Elite Plus

Street price around £35 (16GB),
£50 (32GB)

www.pny-europe.com

One paper, PNY's Pro-Elite Plus card matches the best cards in this group for read/write speeds, but its performance is not quite up to the standard set by Lexar and SanDisk. Also, this is the most expensive card of the group. However, just like Samsung, PNY has tested its cards under a range of environments, and guarantees that they are magnet-proof, temperature-proof, shockproof and waterproof. All in all, then, this is a high-performing and durable card.

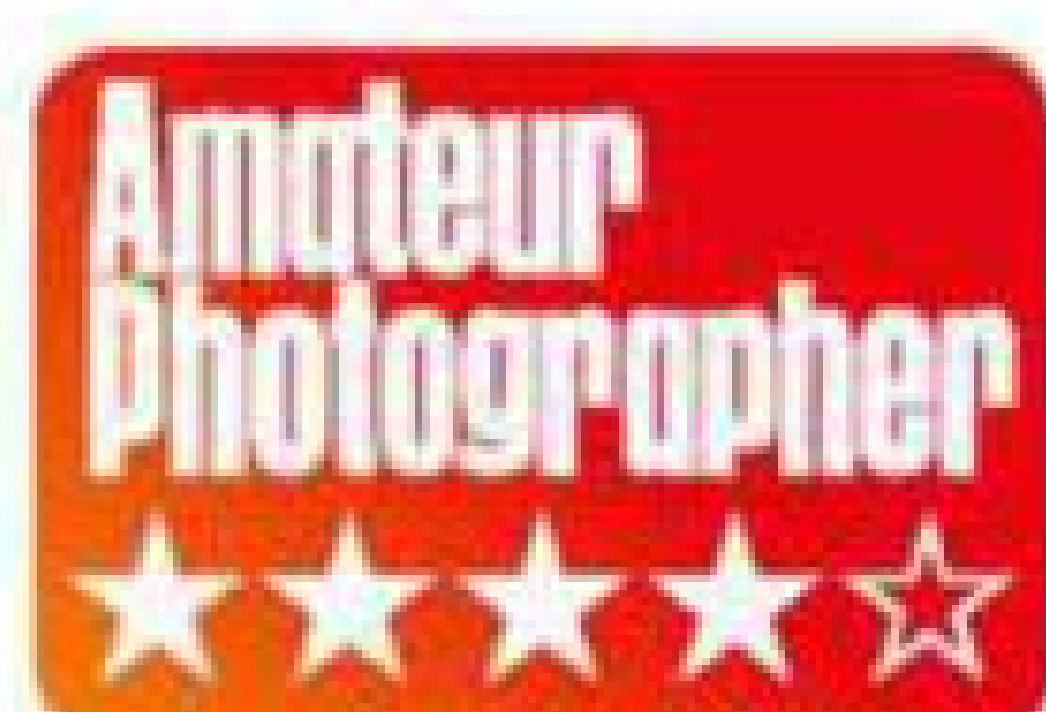


Kingston Technology Ultimate XX

Street price around £13 (8GB) £17 (16GB) £30 (32GB)

www.kingston.com

Like the Samsung and Verbatim cards, the Kingston Technology Ultimate XX is a good budget-level option, with a respectable but by no means class-leading manufacturer's quoted read speed of 60MB/sec and write speed of 35MB/sec. Under testing, however, the card comes close to the best models. When used in the Nikon D800 shooting in its continuous high drive mode, it provides up to a 94-frame JPEG burst, which is only six frames off the best cards in the group. As we would expect at this price range, the build quality is not as good as other models, so it is important to store the card correctly to avoid damage.



**BEST
BUDGET
CARD**

Samsung SDHC Pro

Street price around £16 (16GB), £28 (32GB), £56 (64GB)

www.samsung.com/uk

Samsung is clear about just how rugged it considers its SDHC Pro card – it being waterproof, magnet-proof, shockproof, X-ray-proof and temperature-proof. The last ‘-proof’ means the card, like all the others, will operate in temperatures from -25°C to 85°C. The card's durability is undeniable – it is very well made and can be thrashed around much more than some of the other cards here without being damaged. Furthermore, the card is great value. However, in terms of performance, the SDHC Pro is distinctly middling compared with the elite group of cards reviewed here.



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon PowerShot S110

This true pocket camera not only has a bright f/2 lens and 12.1-million-pixel raw capture, but is also Wi-Fi and GPS-enabled and features a touchscreen.

AP 2 February

Nikon D5200

Like the D3200, the D5200 has a class-leading 24.3-million-pixel CMOS sensor, but also an articulated LCD and many features from the D7000.

AP 9 February

Nissin MG8000 Extreme and Nissin Power Pack PS-300

We test Nissin's MG8000 Extreme flash unit, which has a GN of 60m @ ISO 100 and is claimed not to overheat. Also in the test is the company's Power Pack PS-300, which improves flash recycle times and significantly boosts the number of flashes from a charge

AP 16 February

FACTS & FIGURES

| | Kingston Technology Ultimate XX | SanDisk Extreme Pro | Verbatim Premium UHS-I | Samsung SDHC Pro | PNY Pro-Elite Plus | Lexar Professional 600x |
|---|---------------------------------|---------------------------------|---------------------------|------------------------------|---------------------------|--|
| Format | SDHC | SDHC/SDXC | SDHC | SDHC/SDXC | SDHC | SDHC/SDXC |
| Available capacities | 8, 16, 32GB | 8, 16, 32GB (SDHC), 64GB (SDXC) | 16, 32GB | 16, 32GB (SDHC), 64GB (SDXC) | 16, 32GB | 16, 32GB (SDHC), 64, 128, 256GB (SDXC) |
| Operating temperature | -25 to 85°C | -25 to 85°C | -25 to 85°C | -25 to 85°C | -25 to 85°C | -25 to 85°C |
| Street price (for 16GB version) | Around £17 | Around £29 | Around £15 | Around £16 | Around £35 | Around £23 |
| Warranty | Lifetime | Limited lifetime | 2 years | 10 years | 5 years | Limited Lifetime |
| Read/write speeds (MB/sec)* | Up to 60 (59)/35 (38) | Up to 95 (60.1)/90 (59) | Up to 90 (28.7)/25 (14.9) | Up to 80 (45.9)/40 (18) | Up to 95 (45.8)/90 (37.1) | Up to 95 (57.5)/90 (49.4) |
| Images raw/JPEG** | 16/94 | 16/100 | 16/36 | 16/61 | 16/100 | 16/100 |
| Class | 10 (UHS-I) | 10 (UHS-I) | 10 (UHS-I) | 10 (UHS-I) | 10 (UHS-I) | 10 (UHS-I) |
| 1GB of data transfer USB 2.0/USB 3.0 (secs) | 54/14.5 | 54/13 | 54/32 | 54/16 | 54/13.5 | 54/13.5 |

*Manufacturer's quoted speeds. Measured times in brackets, as recorded using H2 test software **The number of images possible in a single burst, taken with the Nikon D800 in its continuous high drive mode at ISO 100

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Canon EOS 6D

Built-in Wi-Fi and GPS extend the possibilities with Canon's 'affordable' **20.2-million-pixel**, full-frame **EOS 6D**

Tim Coleman
Deputy technical editor



FULL-FRAME DSLRs used to be priced for and targeted at professional photographers. However, such guidelines no longer strictly apply. Like Nikon's D600, the Canon EOS 6D is an 'affordable' full-frame DSLR aimed squarely at the enthusiast, but which may also find popularity with professionals who want a lightweight back-up model. In the case of Nikon's camera, it even goes in the company's consumer range, sitting below the APS-C-sized D300S, which is in the professional line. It is actually in certain key areas, such as the autofocus

and metering systems, and in particular build quality, that we now find the main differences between professional and enthusiast models. The EOS 6D is the smallest and lightest full-frame camera from Canon, and is partly constructed from magnesium alloy.

To accommodate those considering an enthusiast full-frame camera for the first time, we are beginning to see smaller and more lightweight full-frame lenses being announced – for example, the Canon EF 24-70mm f/4L IS USM lens. So there is in effect a whole new full-frame system being created for enthusiasts.

Interestingly, the target audience for the EOS 6D allows Canon greater freedom to try new things and market it in different ways than it does with its professional models. For instance, the company says that built-in GPS

AT A GLANCE

- 20.2-million-pixel, full-frame, CMOS sensor
- ISO 100-25,600 (extends to ISO 50-102,400)
- Built-in Wi-Fi and GPS
- Lightweight at 755g, including battery and card
- Street price around £1,700

and Wi-Fi make the EOS 6D an ideal travel camera. However, while these are the EOS 6D's stand-out functions, the camera also features a new imaging sensor and inherits reliable aspects, such as its metering system, from previous Canon DSLRs.

FEATURES

The EOS 6D's key selling points are its 'affordability', and Wi-Fi and GPS functionality in a small, lightweight body – hence the 'travel-friendly' tag. It is the first DSLR to have Wi-Fi and GPS built in, with most other cameras at this level requiring separate units for these functions. In use, the EOS 6D's Wi-Fi and GPS are sophisticated. I have gone into much more detail on the Wi-Fi functionality in the *Features in use* section on page 46, especially the remote shooting possibilities.

As for GPS, images can be given location tags, recording longitude, latitude, elevation and time. Canon's Map Utility is a useful tool to view these locations, and with the GPS logger enabled, the route taken during a day's shooting can be mapped out. Certainly, for those who note their locations on images when sharing or selling them, GPS can save a lot of time.

HDR off



HDR on



➔ The EOS 6D uses a new 20.2-million-pixel, full-frame, CMOS sensor, while 14-bit raw capture is possible in three sizes: 20, 11 and 5 million pixels. Like the EOS 5D Mark III, raw and JPEG files are processed using Canon's latest Digic 5+ processor, which in this case enables shooting at up to 4.5fps in the continuous high-speed drive mode. However, this frame rate is unlikely to satisfy keen action photographers, especially with what on paper is a basic 11-point autofocus system. In JPEG format, though, it is possible to record more than 300 frames at this rate.

Other notable shooting modes include HDR and multiple exposure. HDR mode is available in JPEG-only format, and offers up to a $\pm 3\text{EV}$ extension to the dynamic range, captured over three frames. Despite the frames being recorded consecutively, the auto-align feature means that a tripod is not always necessary, as the scene can often be captured handheld.

Multiple exposure can be used to combine up to nine frames, and the first frame can be selected from any image already existing on the memory card. Handily, each exposure in the sequence is displayed immediately after capture, and it can be deleted and shot

In this high-contrast scene, use of the HDR mode brings back a lot of highlight detail to reveal the clouds in the sky

Detail is sharp in this image taken with the Canon 50mm f/1.2L USM lens



again, if desired. The latest version of the picture can also be displayed when lining up the next frame in the sequence.

All in all, the EOS 6D is a powerhouse when it comes to features, and for all but action photographers offers pretty much everything that is needed.

10/10

BUILD AND HANDLING

Measuring 144.5x110.5x71.2mm and weighing 755g with battery and card inserted, the EOS 6D is the smallest and

lightest full-frame Canon DSLR – a fraction smaller than even the EOS 7D. These factors can make quite a difference when considering a long day out shooting, and I found it perfectly comfortable lugging around the EOS 6D for extended periods. Unlike professional models, however, the camera is only partly constructed of magnesium alloy – its front and rear panels – while the top cover is made from polycarbonate. That said, the body feels well made and durable, and is weather-sealed to repel dust and moisture.

As for the design and layout, the EOS 6D is most similar to the EOS 5D Mark III, although it also shares many of the same buttons as the older EOS 7D and 60D models. A large portion of the body is covered with a grippy leather-effect finish, and the handgrip has an understated groove to fit the hand. There are numerous buttons on the exterior, each beautifully dampened, and between them covering most of the key controls. There is no joystick, which is instead incorporated into the rear wheel as a multi-controller. This is an excellent design feature that we have seen before in the EOS 60D.

Most cameras at this enthusiast level feature a built-in flash, so it is something of a surprise that the EOS 6D does not. Instead,

FEATURES IN USE Wi-Fi

THE CANON EOS 6D is the first DSLR to feature built-in Wi-Fi, and it has a transmission range of up to 30m. There are six separate functions: image transfer between cameras; EOS Utility remote control via a computer; printing from a Wi-Fi-enabled printer; uploading to the online Canon Image Gateway; viewing on DLNA devices; connecting to a smartphone. This last option is particularly helpful and opens up the camera to new uses. It works via Canon's EOS Remote app, which is available for Apple iOS (5.0 or later) or Android OSs (2.3.3 or later) smartphones. Other smart devices, including tablets, will no doubt be made compatible in the future.

Once the smartphone and camera are synced using the app, images stored on the camera's memory card can be viewed and shared via email or uploaded to the phone's image reel. Remote shooting is also possible, with the level of control as good as I have seen, and it is addictively fun to use. The usual touch control of the shutter and autofocus is possible, but exposure adjustments can be made via the touch panel, too, according to the setting on the camera's shooting-mode dial. Furthermore, live view can be controlled, and when it is activated the phone becomes a live view remote. This is particularly useful for wildlife shots and family group photos.



What is crucial to the effectiveness of remote shooting and control is a rapid response time, and the EOS 6D reacts almost instantly to changes made on the smart device. All in all, then, a scene can be viewed and captured accurately through EOS Remote, which is very impressive given that this is Canon's first DSLR with built-in GPS.

the camera has a standard hotshoe to fit an external flash unit. The maximum flash sync of 1/180sec is a little disappointing, but this is also the case with the Nikon D600. Also, both cameras have a top shutter speed of 1/4000sec, which is 1 stop slower than most professional and enthusiast-level cameras. A nice touch in the bulb mode is that the length of capture is continuously displayed on the top LCD screen.

Mirror lock-up is controlled separately to the drive mode, so both mirror lock and timer mode can be used together to ensure a steady, tripod-mounted camera for landscape shots. Furthermore, a port allows a remote trigger to be attached, which is necessary for crisp images when shooting in bulb mode.

A good degree of in-camera editing, such as exposure adjustments, is possible via the raw-image processing menu, while navigation of the playback menu is intuitive. The zoom control is quick to work, with image scrolling and navigation operating independently via the multi-controller and rear wheel. There is no rating button on the

camera's rear, but each image can be rated instead in a menu that is accessed by the quick menu button when in playback mode.

Like the EOS 7D and EOS 5D Mark III, the EOS 6D uses an LP-E6 battery, which in this case is claimed by Canon to supply an excellent 1,090-shot life. However, the battery life is reduced when GPS is activated, especially with the GPS logger switched on, because it is continuously at work even when the camera is switched off.

8/10

WHITE BALANCE AND COLOUR

Canon DSLRs have rightly gained a good reputation when it comes to colour rendition, and there is no real difference in the EOS 6D. In the standard picture style (colour mode), colours are punchy yet realistic. Provided that raw is used, adjustments to the picture style can be made post-capture in the raw image processing menu. In the monochrome mode, any of four filter effects can be applied, as can one of four



Above: This portrait was taken in end-of-day light with the camera set to ISO 3200 and AWB. The colours are still punchy, if a touch on the cool side

toning effects. Up to three user-defined picture styles can be saved for quick access to favourite settings. For example, it is well worth creating a monochrome mode with red filter and increased sharpening for shooting landscapes.

In bright conditions, the AWB maintains the warmth of colours, although in dull, overcast situations it can render them a little cold. A suitable solution is auto white balance bracketing, which works over three frames and can be applied to either the blue/amber axis or red/magenta axis. The former is ideal to ensure the correct warmth of tone is achieved, while the latter works well in scenes dominated by green like landscapes, where AWB typically produces overly magenta results.

9/10

METERING

Every Canon DSLR since the EOS 7D (reviewed in AP 7 November 2009) uses the same 63-zone Focus Colour Luminance (iFCL) metering system. Evaluative metering uses data collected from the AF system, as well as the colour and the luminance of the scene, to determine a 'correct' exposure. As such, the results of evaluative metering are influenced by the active AF points. If spot AF is selected, then the metering largely takes on the behaviour of spot metering. This is by no means a bad thing because the subject is usually metered for correctly, but it can lead to blown-out highlights should the brightness of the subject in the frame be darker than the overall scene, such as land in an overcast landscape. In the three

No edit



In-camera edit



There is a good selection of in-camera edits that can be made. The original colour image above was flat, with the scene more suited to black & white. A colour conversion has been made here, with adjustments to the brightness, distortion corrections and lighting optimiser

and a bit years since the EOS 7D was launched, we have seen more improvements from the likes of Nikon when it comes to metering – the 91,200-dot metering sensor used in high-end models like the Nikon D800, for instance. In most situations, however, we struggle to notice the real benefit of more metering zones when it comes to evaluative metering, and the 63-zone iFCL metering system still holds its own today. All in all, the metering is very predictable, which makes it one less thing to worry about when out shooting.

8/10

NOISE, RESOLUTION AND SENSITIVITY

A 20.2-million-pixel resolution provides a maximum 5472x3648-pixel output, which equates to prints of approximately 18.24x12.16in when the print resolution is set to 300ppi. So, for those who do not regularly print much larger than A3-size, the EOS 6D is more than capable.

With the camera set to the largest file size, it is capable of resolving up to the 30 marker on our resolution charts. There is actually an impression of detail all the way to the end of the charts, which is particularly impressive. The ISO 100–25,600 range can be extended to ISO 50–102,400, which is class leading. Even in the extended high settings, the level of resolved detail is up to the 24 marker. This is no doubt thanks to what is a relatively low pixel count and the work Canon has put into the performance of the sensor in low light. So while the resolved detail in good light is not class leading, the low-light performance stands out.

Luminance noise becomes evident in images taken at ISO 1600, but of several portraits taken in fading daylight at ISO 3200 detail is still crisp when viewed at 100%. Furthermore, colours are still bold, which shows just how uniform the luminance noise is in these portrait images. From ISO 6400 upwards, luminance noise steadily increases and by ISO 25,600, detail is more patchy. The extended settings are best used as a last resort, but to have the option in the first place of shooting at ISO 102,400 is no mean feat. In short, the EOS 6D is an able performer.

27/30

AUTOFOCUS

On paper, the 11-point AF system is modest, especially when compared to the 39-point set-up of the Nikon D600 or even the 19-point system used by the EOS 7D. However, the central cross-type point in the EOS 6D is sensitive down to -3EV, which means it should operate in conditions as dark as moonlight. Certainly, in such conditions it is vital to have the subject covered by this sensitive central point in order to achieve an accurate and sharp focus. The speed of focus when the central point is in use is snappy, even in low light, but at times it can be hit and miss when under moonlight. In bright conditions when

Facts & figures



| | |
|---------------------|--|
| List price | £1,799.99 (body only) |
| Sensor | Full-frame (36 x 24mm) CMOS sensor with 20.2 million effective pixels |
| Output size | 5472 x 3648 pixels |
| Focal length mag | 1x |
| Lens mount | Canon EF |
| Max file size | Approx 34MB CR2 raw, 15MB JPEG (Large Fine) |
| File format | CR2 (raw), M-Raw, S-Raw, JPEG, raw + JPEG simultaneously |
| Compression | 2-stage JPEG, 3-stage CR2 raw |
| Colour space | Adobe RGB, sRGB |
| Shutter type | Electronically controlled focal-plane shutter |
| Shutter speeds | 30-1/4000sec in 1/3 steps plus B |
| Max flash sync | 1/180sec |
| ISO | ISO 100-25,600 in 1/3EV steps and Lo ISO 50, H1 ISO 51,200, H2 ISO 102,400 |
| Exposure modes | PASM, bulb, 2 custom, 7 scenes, creative auto, auto+ |
| Metering system | 63-zone dual-layer SPC evaluative metering, partial (8%), centreweighted, spot (3.5%) |
| Exposure comp | ±5EV in 1/3, 1/2 or 1EV steps |
| Exposure bracketing | 2, 3, 5 or 7 exposures in increments of 1, 1/3 or 2/3EV steps up to ±8EV |
| White balance | Auto, 6 presets (with fine-tuning), plus custom and Kelvin adjustment settings |
| WB bracket | 3 exposures in increments of 1, 2 or 3 |
| Drive mode | Single, continuous L, continuous H, self-timer, silent single shooting, silent continuous shooting |
| LCD | 3in Clear View II TFT, approx 1.04 million dots |
| Viewfinder type | Pentaprism |
| Field of view | Approx 97% |
| Dioptr adjustment | -3 to +1 dioptre |
| Focusing modes | Manual, single-shot AF, continuous AF, AI servo, AI Focus |
| AF points | 11 points, cross-type central point |
| DoF preview | Yes |
| PC socket | Yes |
| Built-in flash | No |
| Cable release | Optional remote release |
| Memory card | 1 SD socket compatible with SD, SDHC, SDXC |
| Power | Rechargeable Li-Ion battery LP-E6 |
| Connectivity | USB 2.0 Hi-Speed/HDMI mini |
| Weight | 755g (including battery and card) |
| Dimensions | 144.5 x 110.5 x 71.2mm |

Canon, Woodhatch, Reigate, Surrey RH2 8BF.
Tel: 01737 220 000. Website: www.canon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Live view

The start/stop button controls live view when the switch is set to still capture, but when in video mode it acts as a record button, so long as Wi-Fi is disabled

AF-points

This button controls the AF mode, which can be switched between auto selection and manual single-point selection

* Button

As a default, this button is set to exposure lock, which handily only needs to be pressed once to remain active even over a number of frames



Camera shown actual size

Quick menu

In the quick menu a number of controls can be found that do not have a direct access button, including a custom controls menu where the function of most of the direct buttons can be altered

Multi-controller

Like the EOS 60D, the EOS 6D has a multi-controller within the rear wheel rather than including a separate joystick

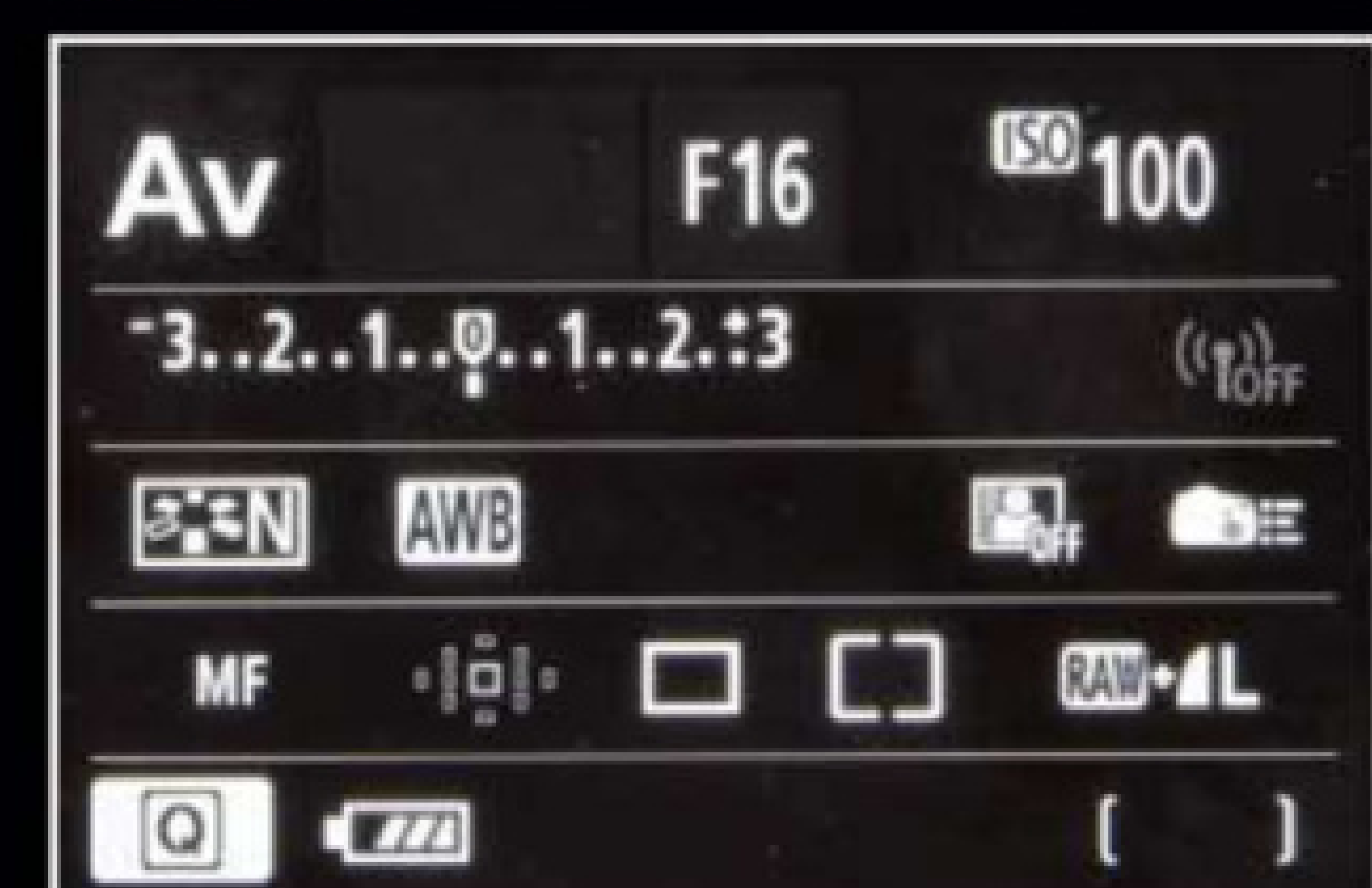
Custom controls



Live view



Quick menu





➔ capturing static subjects, AF is as quick as I would expect, and as fast as is necessary for general use.

The AF system is not designed for fast action, though. Compared to a camera designed for sports, such as the firm's own EOS-1D X, the AF modes on the EOS 6D are basic and designed for everyday shooting – for which the camera caters perfectly well. When recording fast action, it is wise to select speed priority over focus priority to ensure that the camera keeps up with the subjects, and that it continues to trigger during the sequence.

8/10

LCD, VIEWFINDER AND VIDEO

It is a little disappointing that the optical viewfinder has a 97%, rather than 100%, field of view, as this means that the entire scene is not visible. However, when compared to the likes of the EOS 60D and EOS 7D, it is clear that the EOS 6D's display is brighter and more easily viewed in low light. In this respect, it is a pleasure to use.

The same can be said for the 3in LCD screen. Its 1.04-million-dot display is notably brighter, even outside its brightest output setting. Given the camera's unique features, Canon could, in the future, even introduce an articulated screen like that in the EOS 650D and it would not feel out of place.

Full HD 1080p video recording is possible at 30fps, 25fps and 24fps. There is a port to connect an external microphone, and sound levels can be manually adjusted and monitored. Of course, AF in live view mode for video recording is significantly more sluggish and clumsy than when the viewfinder is in use, so it is best to stick with manual focusing.

8/10

DYNAMIC RANGE

All the way up to ISO 400, the EOS 6D has a dynamic range of around 12EV, which drops to 11EV at ISO 1600. This is not quite to the standard set by cameras like the Nikon D600 or Pentax K-5 II (both 14EV), but it means that images still have a wide range of

It has been possible to use the viewfinder when shooting this long exposure (15secs), and achieve a sharp capture without needing a remote trigger, because mirror lock-up and timer drive mode can be operated independently

tones. Not unusually, though, the EOS 6D has an HDR mode that extends the dynamic range up to $\pm 3\text{EV}$, while autoexposure bracketing works over a maximum of seven frames up to $\pm 8\text{EV}$. To choose HDR mode, JPEG-only capture must first be selected. This would be needless if the camera could only change the image size automatically, which would allow the HDR mode to be selected directly from raw capture.

The other function to note is auto lighting optimiser, which works within the constraints of the dynamic range to make shadow and highlight detail more obvious. This control, as well as brightness adjustments up to $\pm 1\text{EV}$, can be made post-capture to raw files in the raw-image processing menu. **AP**

8/10



Luminance noise is evident in this raw image taken at ISO 12,800, but detail is still relatively crisp

Competition



Nikon D600

TESTED 13 OCTOBER 2012



Canon EOS 5D Mark II

TESTED 17 JANUARY 2009

CANON and Nikon's 'budget-level' full-frame DSLRs go head to head, and a side-by-side comparison of the Canon EOS 6D and the Nikon D600 shows clear advantages to each system. The D600 has a higher-resolution 24.3-million-pixel sensor, slightly larger LCD screen, twin card slot and an optical viewfinder with a 100% field of view. However, the EOS 6D has both GPS and Wi-Fi built in, while the D600 requires separate units for these functions.

If cost is the main reason to consider a more affordable full-frame camera, it might be just as well to consider the Canon EOS 5D Mark II. The camera has been replaced by the EOS 5D Mark III, but is still widely available and at a significantly reduced price. The camera features a 21.1-million-pixel sensor, so there is unlikely to be a big difference in image quality in good light, but the performance of the EOS 6D in low light is notably improved.

Verdict

LIKE the EOS 650D, which has a touchscreen and hybrid AF system, Canon has been bold again in introducing new technology into one of its DSLRs, in this case GPS and Wi-Fi to the EOS 6D. Thankfully, both features work very well and enhance the day-to-day use of the camera.

Intuitive handling, compact size, and a light and solid build make the EOS 6D a pleasure to use over the course of a day. Thankfully, the camera's image quality does not disappoint, either. The resolution may well be low compared to the competition, but the camera's low-light performance is particularly impressive. It should be noted that the basic yet effective AF system and modest continuous shooting speeds are not designed to cater for action photographers. For all others, though, the EOS 6D is an innovative and reliable camera.

Amateur Photographer
Tested as an
Enthusiast DSLR
Rated **Very good**
86%

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|------------------|-------|---|---|---|---|---|---|---|---|----|
| FEATURES | 10/10 | | | | | | | | | |
| BUILD/HANDLING | 8/10 | | | | | | | | | |
| NOISE/RESOLUTION | 27/30 | | | | | | | | | |
| DYNAMIC RANGE | 8/10 | | | | | | | | | |
| AWB/COLOUR | 9/10 | | | | | | | | | |
| METERING | 8/10 | | | | | | | | | |
| AUTOFOCUS | 8/10 | | | | | | | | | |
| LCD/VIEWFINDER | 8/10 | | | | | | | | | |

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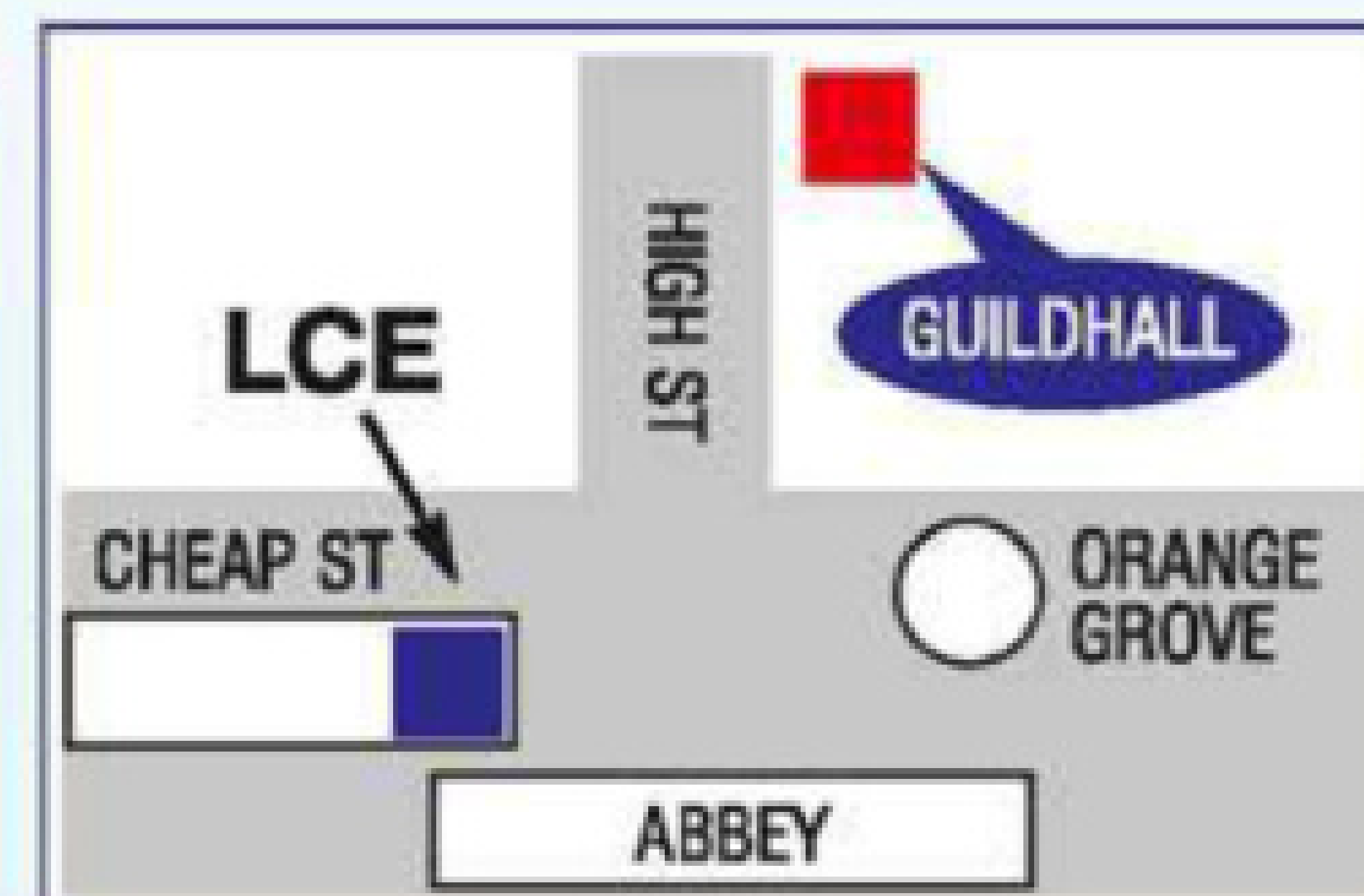


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IDEAL FOR MACRO

Q I am still happily using film, but am interested in getting a compact digital camera for macro photography. I only have a small to medium budget, so I am not looking for an expensive model with lots of bells and whistles. Can you give me any advice? **Simon Cook**

A Most manufacturers have mid-range compacts offering a macro mode, and all will generally do a very good job, so the best advice I can offer is to head to a camera shop with an idea of your budget and put a few different models through their paces. Obviously, this is a bit vague, so if I had to suggest one manufacturer I'd opt for Olympus, as the super macro mode that features on many of its cameras will enable you to focus down to 1cm. The company's

new XZ-2 (above) features super macro mode (in addition to standard macro shooting), and with its 3in tilting LCD and touchscreen focus it definitely seems suited to close-up work. The downside is that at around £420 this isn't really a mid-range camera, but when you consider that it will do much more than macro I wouldn't let that deter you. In fact, getting a better all-round camera will arguably mean that you get more use out of it, and not just for close-up shooting. **Chris Gatcum**

FULL-FRAME ADVANTAGES

Q I have been using a Canon EOS 50D for more than three years and have a wide range of lenses, including two L lenses. I have always hankered after a full-frame camera, but like many others have been put off by the price. However, I have recently purchased a second-hand EOS 5D Mark II, which has allowed me to make side-by-side comparisons of the two. I was surprised to find that apart from

the larger image and larger file size, I am seeing no real benefit in quality.

One of my lenses is a Sigma 10-20mm, which was specifically designed for an APS-C sensor, although it's not classed as an EF-S lens. Because of this, I can use it on the 5D, albeit with severe vignetting. However, if the image is cropped to remove the vignetting, I am still left with an image that is slightly wider than the EOS 50D can achieve. Taking into account the 1.6x crop factor, I was expecting the images

The Canon EOS 5D Mark II has a 21-million-pixel, full-frame, CMOS sensor



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

to be exactly the same size. I also find, however, that the image is not as sharp with the 5D for some reason. Why do you think this is the case?

Tony Mead

A You raise some interesting points here, Tony, but when you say that you're seeing no real benefit in quality, other than the 5D's larger images, I have to confess to being slightly confused. I would have said that realising 'larger images' (and therefore the potential for higher-quality enlargements) is almost certainly a benefit. Of course, if you view images on-screen, or only ever print to A4, the benefit diminishes, and at some point it will raise questions about just how many pixels you *really* need to produce a high-quality print that matches your requirements. However, I digress.

Regarding your lenses, the slightly wider image you see when your Sigma 10-20mm DC lens is fitted to the 5D (and cropped) is due to the image circle projected by the lens. Although it is designed for APS-C-sized sensors, there is no single 'standard' APS-C sensor size: Canon typically uses slightly smaller sensors than Nikon, for example, but they both fall under the APS-C heading. As a result, the Sigma 10-20mm lens has to be designed so that its image circle covers the largest APS-C sensor size,

FROM THE AP FORUM

Old SLR glass on a new DSLR

Beachcomber 57 asks I want to buy a decent mid-level DSLR and have narrowed my choice down to a Nikon D7000 or Canon EOS 7D. I've also found my late father's old SLR camera gear and a little internet searching has suggested that the lenses could potentially be used with adapters on a modern DSLR. The lenses are a Tamron SP 35-80mm f/2.8-3.8 CF BBAR MC, a Komura 80-200mm f/4.5 telephoto zoom and Tamron a 28mm f/2.5 Adaptall 2. They

AP GLOSSARY

IMAGE CIRCLE

Although image sensors are rectangular, lenses actually project a circular image (as their shape would suggest). Most of the time there's no need to give this a second thought. So long as the image circle of a lens is larger than the sensor in your camera, then the image projected by the lens will fill the frame. However, there are times when the image circle is slightly more important, specifically when you're using 'non-standard' lenses on your camera.

A clear example of an image circle that doesn't cover the entire frame is in Tony Mead's question regarding the use of a Sigma 10-20mm DC lens on a full-frame camera (see left). The lens is designed for APS-C-format sensors, so it simply doesn't have a large enough image circle to cover a full-frame sensor. The result is heavy vignetting (unexposed areas)

where the lens doesn't project anything onto the imaging chip. The same thing occurs with some fisheye lenses: the classic round fisheye image is actually showing the full image circle of the lens, with the black surround being unexposed areas on the sensor.

The image circle is also important when it comes to perspective control, or tilt-and-shift lenses, as applying movements to the lens physically moves the imaging circle. If the image circle were tight to the corners of the sensor (as it is with a 'standard' non-moving lens), then any movement would lead to vignetting on one side of the image and/or the corners being cut off. However, by designing the lens to project a much larger image circle, the lens can be moved further while still ensuring the image projected onto the sensor covers it in its entirety.

and there will probably be a small amount of additional coverage to accommodate manufacturing tolerances. Combined, this means the actual circle projected by the lens is certain to be larger than your 50D's sensor. So your EOS 50D is effectively cropping the image circle more, while the EOS 5D is showing it in its entirety, hence the 'wider' image.

As for the focus difference, there are numerous reasons why this could happen, one of which could be a slight back-focus (or front-focus) issue. This simply means that the lens is better matched to your

EOS 50D than it is to your particular EOS 5D Mark II. It's not a fault with either the camera or the lens, but if you're concerned about it my advice would be to check and adjust the focus on your 5D Mark II. There isn't space to run through the process here, but your 5D Mark II has an AF microadjustment option in the custom function menu. With an appropriate test chart, you should be able to check if the lens is 'out' in terms of focus, and adjust it accordingly if it is. You can also perform the same operation on your EOS 50D.

Chris Gatcum

are all screw-thread lenses and were used on a Pentax ES II. Clearly, I'd be focusing manually and I guess metering will be massively compromised, but could I still get quality results?

frank1 replies The Tamrons should be good, but I don't know about the Komura. If you have an M42 adapter, then what have you got to lose?

Roger_Provins replies M42 thread adapters are common and inexpensive for all DSLRs, but it's worth paying a little more and getting one with a focus confirmation chip.

nimbus replies I wouldn't hold out any great expectations for these lenses. They were not wonderful in their own time and DSLRs are pretty good at showing any shortcomings. Old zooms were really pretty poor compared to

their modern-day counterparts, so while it may be worth a try, don't be too disappointed if the results are not all that good.

GeoffR replies If you want to use these lenses, then buying a Canon is your best option – you will get some metering with the D7000, but only the most basic. Also, don't forget that the D7000 and EOS 7D have sensors smaller than a 35mm film frame. This means that the angle of view changes and the 28mm lens will behave like a 42mm lens (give or take a bit), while the 35-80mm will be more like a 50-120mm. If you want a wideangle, you will need to buy a '17-something' lens to go with your new camera.

AlexMonro replies You can also use M42 manual-focus lenses on a modern Pentax DSLR with an adapter, and get shake reduction as well as focus confirmation.

In next week's AP

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Pentax Q10

It's a tiny, 12.4-million-pixel compact system camera with a range of six lenses, but what advantage does this offer the enthusiast photographer?

Richard Sibley
Technical editor



WHEN Pentax released its Q system in 2011, it was the smallest and lightest compact system camera in the world. The design of the camera is simple, showing a fairly classic style but with a full complement of shooting modes and all the features one would expect from an entry-level DSLR. There is a catch, however – the Pentax Q is able to be so small because it uses a standard-sized compact camera sensor, which is tiny when compared to the APS-C and even four thirds-sized sensors used in other CSCs. As such, the Q's image quality is much more like that of a consumer compact camera than it is a typical CSC.

In September last year, Pentax announced the second camera in the Q system, the Q10. Although this new model is based largely on the original Q, a few new features have been included. I was interested, then, to take a second look at the Q system, to see whether this updated model can

really be a useful tool for enthusiast photographers.

FEATURES

The defining feature of the Pentax Q10 has to be its sensor, a 12.4-million-pixel, 1/2.3in, backlit, CMOS unit. Although it is of the same resolution as the original Pentax Q, the company has tweaked it to improve image quality. The sensor measures 6.17x4.55mm, which is the same size as that found in a standard or travel-zoom compact camera. To put this into perspective, the surface area of the Q10 sensor is 28.5mm² compared to around 370mm² on an APS-C-sized sensor.

For such a small camera, the Q10 has an imposing feature set. Alongside JPEG image capture, it is also possible to save DNG raw images. There is also a full range of manual and automatic exposure modes, as well as evaluative, centreweighted and spot metering. In-camera lens corrections can be turned on or off for JPEG shooting, and there is also a dynamic-range function that allows for separate adjustment of both the highlight and shadow areas.

Sitting on the camera's top-plate is a pop-up flash with an interesting double

hinge, which pushes the tiny flash diagonally upwards away from the lens, thus helping to reduce the effects of red-eye. The Q10 even has a hotshoe that is compatible with Pentax flashguns.

It really is impressive just how many features the Q10 packs in. Going through the menu system, it has nearly everything an enthusiast photographer would want, including multiple exposure and interval shooting modes.

BUILD AND HANDLING

Although the button arrangement remains much the same as its predecessor, the Q10 has undergone some slight cosmetic tweaking. The result is a camera that looks far more like a classic Pentax DSLR. This has been achieved by adding small features such as a silver finish to the camera's top-plate and an angular design above the lens mount and below the hotshoe to give the appearance of a prism housing.

Given the size of the camera, Pentax hasn't scrimped on the level of control on the Q10. Including the shutter, a total of 12 buttons, as well as two dials and two switches, adorn the camera's body. The plastic buttons are quite small, and certainly won't be easy to use when wearing winter gloves. However, in general use it is easy enough to change shooting settings and to navigate the camera's menu system.

Handling the camera while taking photos is quite comfortable, and the controls don't feel too cramped. The hand grip on the front of the camera is rather pronounced, allowing for good purchase. Similarly, the design of the camera's rear allows the thumb to rest happily.

When you see images of the Pentax Q10, it is difficult to really

AT A GLANCE

- 12.4-million-pixel backlit CMOS sensor
- Customised Quick Dial
- 5 frames per second continuous shooting
- 3in, 460,000-dot LCD screen
- JPEG and DNG raw capture
- 58x102x33.5mm size
- 200g weight (with battery and memory card), 180g body only
- Street price around £379 with 5-15mm lens



get a sense of scale. After all, it isn't lacking any controls, and it does look like it could be a full-size compact system camera. It is only really when holding and using it, along with the equally small lenses, that one realises just how tiny it is.

The Q system is an interesting concept for the enthusiast photographer. I can't think of many camera systems that would have allowed me to carry a camera and four lenses in the side pocket of a parka jacket. This is impressive when compared to an APS-C-format DSLR or CSC, but remember that the Q10 only has a compact camera-sized sensor. A travel zoom compact with a similar-sized sensor, such as the Panasonic Lumix DMC-TZ30, offers a 24-480mm equivalent focal length in a body not that much different in size than the Q10, but without the need to carry any additional lenses.

IN USE

One of the few improvements to the Q10 over its predecessor is its speed of handling and autofocus. The Q10's start-up time is reasonable when compared to a compact camera. I found I could take an image within around 1.5secs of switching on the camera on.

The Q10's contrast-detection autofocus is also quite fast in daylight, with the lens snapping into focus relatively quickly, about as fast as a good compact camera might be expected to. In more subdued light it is much slower, although it did manage to find focus without too much hunting back and forth. Overall, the focusing is about as fast as one would expect to find on a good compact camera.

Not all the Pentax Q system lenses have AF, but focus peaking is available to help those attempting to do it manually. A further

Colour and detail reproduction are good at low sensitivities, but for best results it is advisable to shoot raw images

help is the fact that the lenses produce quite extensive depth of field, so even roughly focusing using the focus-peaking indicator is usually good enough when shooting outdoor scenes.

Given the size of the camera, it is impressive that the Q10 is fitted with a 3in, 460,000-dot screen. The screen's resolution may not be as high as other current cameras, but this helps keep the cost of the camera down, and the bright, clear screen is perfectly fine to use.

The metering system of the Q10 generally produces bright images; in fact, they are often slightly too bright, producing a little too much burnt-out detail. I found myself adjusting the exposure compensation by around -0.3 to -0.7EV to rein in the exposure a little. Overall, the evaluative metering worked well, and spot and centreweighted metering are on hand should they be required.

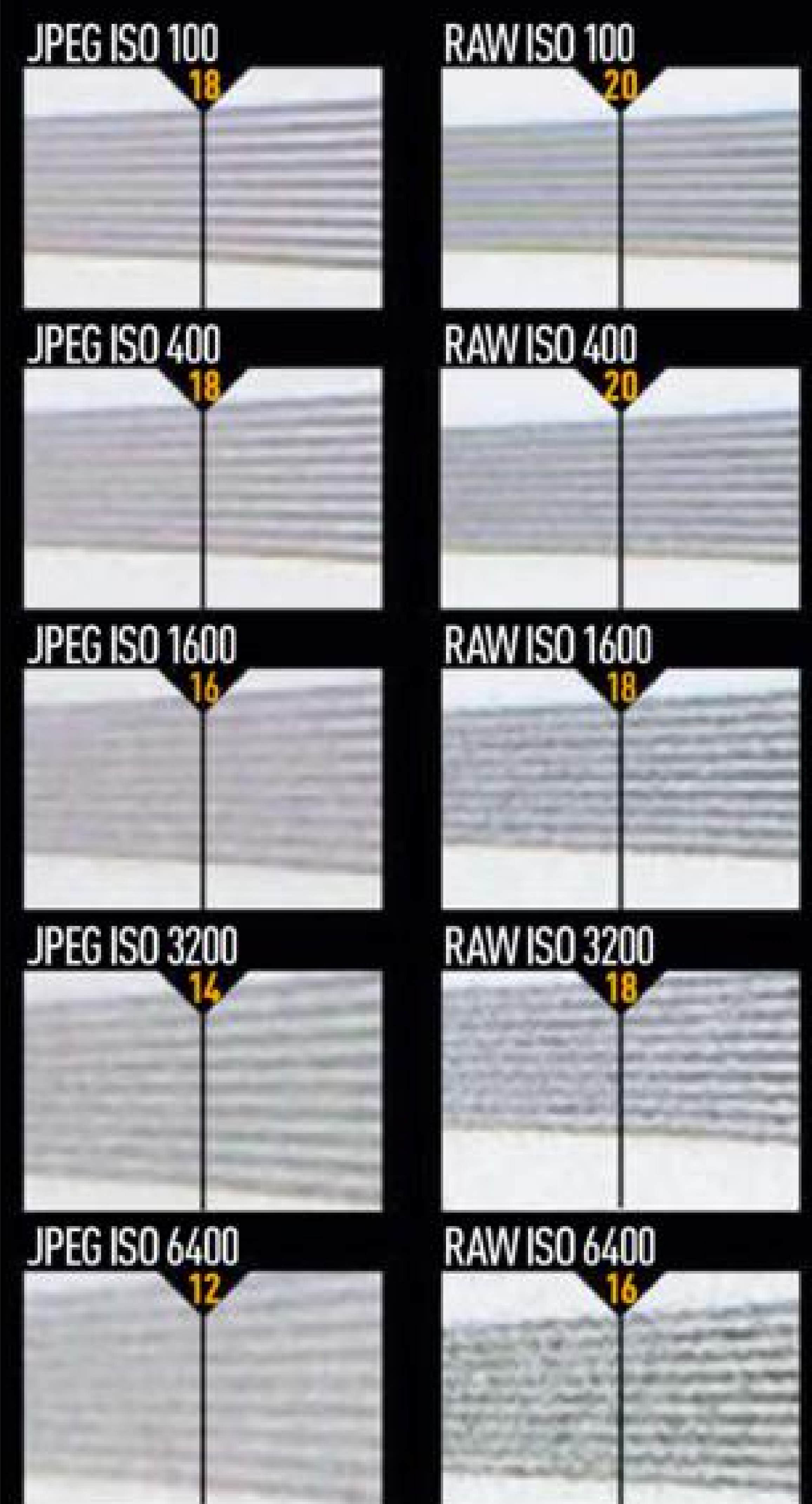
IMAGE QUALITY

As one would expect from a 1/2.3in sensor, the images produced by the Q10 are comparable with those from a compact camera. The camera's sensitivity range starts at ISO 100 and peaks at ISO 6400, which is sensible given the sensor size. As is fairly typical of most compact cameras, noise is well controlled at ISO 100 and 200, although its effects and those of noise reduction start to appear at ISO 400. At the highest ISO 3200 and 6400 sensitivities, a lot of detail is lost through the blurring effect of luminance noise reduction, while slight purple and green bruising is noticeable in patches of images. I would suggest that for most photographers the usable range runs from ISO 100-400, pushing to ISO 800 if necessary, but avoiding the two higher settings completely.



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Pentax 5-15mm lens set to around a 50mm equivalent focal length. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



Again, this is hardly surprising – in fact, it is to be expected with a compact camera.

The advantage that the Q10 has over compact cameras with the same-sized sensor is the ability to capture, and even edit and convert, raw images in-camera. The DNG raw files can be opened in almost any raw-conversion software, and I found that I could dramatically reduce the colour noise in Adobe Lightroom. Luminance noise could be reduced, although at higher sensitivities I opted to keep the reduction to a fairly low level to retain as much detail as possible.

Colour rendition in the Pentax Q is very



The fisheye lens can be used to produce some interesting images

similar to the company's DSLRs, which is good. All the colour settings from the DSLR range are available, and the menu interface to manually adjust the brightness, contrast, saturation and sharpness of each colour style is also identical. The default natural setting works as expected, although at times it can look a little too natural, but in those situations the vivid setting is on hand to add some punch. Similarly, there is a range of white balance settings, including an option in the custom menu to set a natural or neutral tungsten white balance. **AP**

Verdict

PACKING so much into a tiny camera while retaining a good level of handling is quite a feat, as is the small but interesting range of lenses offered for the Pentax Q10. However, as small, convenient and feature-packed as the camera is, there's no getting over the fact that it produces images that are only as good as a compact camera.

With a system price of around £379 (with 5-15mm lens), the Pentax Q10 may struggle against the high-end compacts such as the Panasonic Lumix DMC-LX7 and Fujifilm X10, both of which cost around £70 less. The focal length of the Panasonic Lumix DMC-TZ30 covers all the Q-series lenses, except the fisheye optic, and it is around £100 cheaper – more so if you include the purchase of the additional Q telephoto zoom lens.

While the additional Pentax K-mount adapter does make it an interesting camera for those who wish to shoot macro or telephoto images, once again the image quality is restrictive and will always be worse than other CSCs.



| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|------------------|-------|---|---|---|---|---|---|---|---|----|
| FEATURES | 8/10 | | | | | | | | | |
| BUILD/HANDLING | 7/10 | | | | | | | | | |
| NOISE/RESOLUTION | 24/30 | | | | | | | | | |
| DYNAMIC RANGE | 6/10 | | | | | | | | | |
| AWB/COLOUR | 8/10 | | | | | | | | | |
| METERING | 8/10 | | | | | | | | | |
| AUTOFOCUS | 7/10 | | | | | | | | | |
| LCD/VIEWFINDER | 7/10 | | | | | | | | | |



LENSES

THERE are currently six lenses available for the Pentax Q system. Three of these are what Pentax calls standard lenses, which are optics built to a good standard and include autofocus. A -2EV neutral density filter is also built into the standard lenses, which, given that the lenses don't have especially small aperture settings, will help to increase exposure times.

Complementing these standard lenses are three toy lenses. These are built to a lower specification and are manual focus only with plastic lens mounts. While the standard lenses are aimed at enthusiast photographers, the toy lenses are designed more with fun and creativity in mind than high quality.

Overall, there is a nice selection of lenses for the camera. The standard ones feel just like smaller versions of optics you would expect to see from any other compact system camera, although the toy lenses are far lighter and cheaper, and the image quality generally isn't as good. That said, they are interesting to use, particularly when combined with the creative image styles on offer in the Pentax Q cameras. They give the Q10 the sort of creative effects that one is more used to seeing from plastic toy or mobile phone cameras, and this is clearly the audience at which Pentax is aiming.

Of much more interest to many

enthusiast photographers will be the Pentax K-mount adapter. This allows Pentax K-mount lenses to be used on the Pentax Q, although the smaller sensor will significantly reduce the angle of view. A 100mm lens used on the Pentax Q10 becomes the 35mm equivalent of a 550mm lens. This may have some appeal for macro photographers, as the minimum focus distance would remain the same, but the image would effectively be a 12.4-million-pixel, 5.5x magnification crop of what it would be on a full-frame camera. This will also be of use to those interested in telephoto photography, particularly of wildlife.

However, there is a catch. As well as the actual scene being magnified, so will any faults of the lens. Thankfully, as it is the image at the centre of the lens that is being used, vignetting and curvilinear distortions should not be an issue, although chromatic aberrations and purple fringing may present a problem, depending on the quality of the lens.



STANDARD LENSES

Pentax 01 Standard Prime lens
8.5mm (47mm equivalent)

Pentax 03 Standard Zoom lens
5-15mm (27.5-83mm equivalent)

Pentax 06 Telephoto Zoom lens
15-45mm (83-249mm equivalent)

TOY LENSES

Pentax 03 Fish-eye lens
3.2mm (17.5mm equivalent)

Pentax 04 Wide lens
6.3mm (35mm equivalent)

Pentax 05 Telephoto lens
18mm (100mm equivalent)



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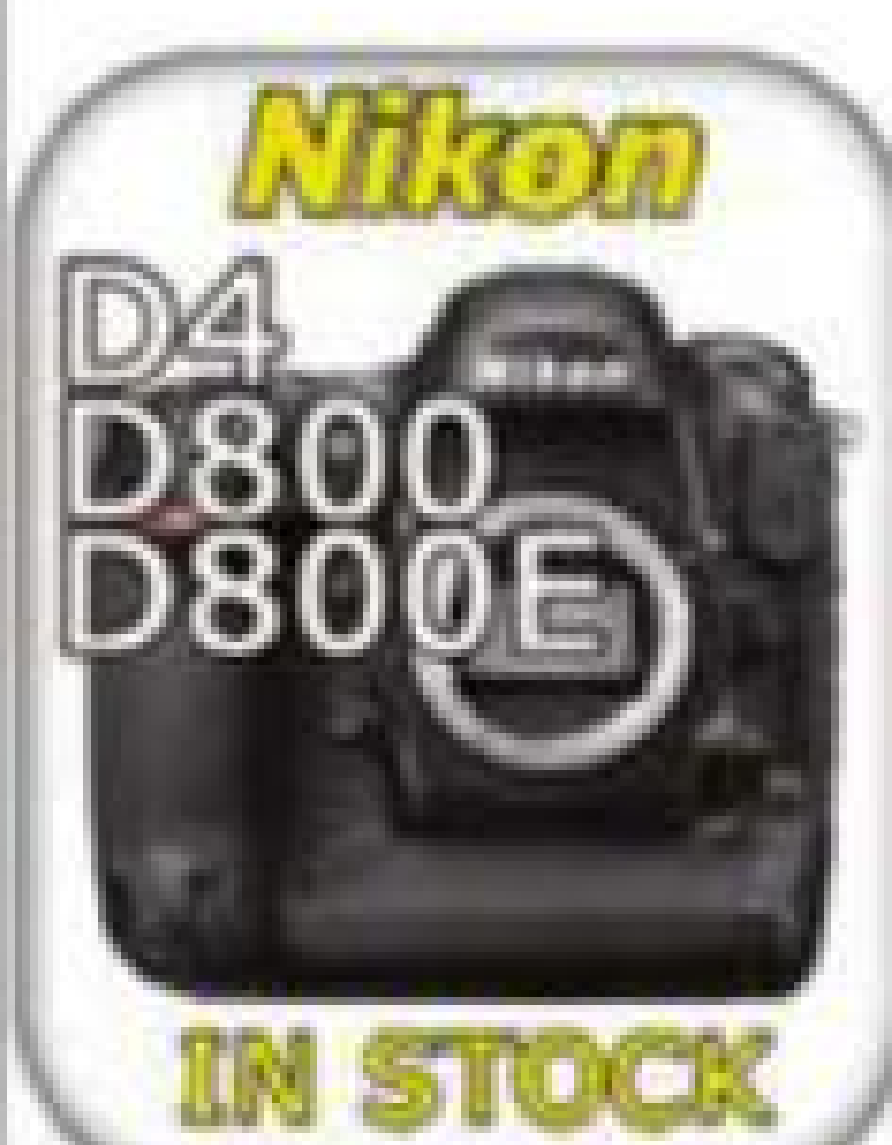
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a lightweight, compact bag that holds a mirrorless camera with lens attached, an extra lens, a small flash, and accessories without advertising that it's a camera bag. A Speed Flap™ Top provides complete coverage and an Easy Squeeze™ quick-release buckle and hook and loop closure provide security. The zippered front pocket has paraphernalia pockets inside to keep extra memory cards and batteries organized, while two mesh side pockets will hold other items like a phone or MP3 player. An open back pocket is ideal for a small manual, notepad or map. An adjustable shoulder strap and carrying handle are provided.

Rally Micro SAVE £5 £19.99

FREE P&P ORDERS OVER £49

Lumiquest Strobist Kit

This kit is a great starting point to help you develop the skills needed to explore an array of flash techniques. The SoftBox III is roughly 20 times the size of the flash itself for softer shadows, and the FXtra is a 9 piece colored gel kit and includes those for balancing your flash for tungsten and fluorescent light. 2x Ultrastrap fittings included.

Strobist Kit £60.00

OTHER LUMIQUEST PRODUCTS

Location Portrait Kit £78.00

Wedding/Event Kit £54.00

Softbox SAVE £3 £29.95

Ultrabounce Flash Diffuser £15.00

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Interfit Strobies

EFX Kit includes...
2 x Honeycombs grid - 20° & 30°
1 x Snoot, 1 x Velcro strap,
1 x Bounce card set,
1 x Honeycomb bounce tube
1 x Soft carry case.

Strobie EFX Kit SAVE £6 £74.90

Portrait Kit includes...

1 x Beauty dish, 1 x Globe diffuser, 1 x Softbox (White),
1 x Barndoor set, 1 x Snoot, 1 x Honeycomb,
1 x Soft Carry Case

Strobie Portrait Kit SAVE £39 £99.97

Please note that to use these Strobies kits with your own flashgun, you will also need...

Strobie Flex Mount (all fits) £6.99

Camlink Small Tripod Bag

Ideal bag for your tripods! Size 62x18cm making it compatible with (with heads):
Manfrotto 055CXPRO4, 190CXPRO4, 732CY
A3RC1. Slik 340DX, 300DX. Velbon E440L. Giotto MT9241B, MT9240B, MT8240B plus many others.

Small Tripod Bag SAVE £15 £4.95

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Delkin Fat Gecko Mount

Allows users to secure cameras to cars, motorcycles, trucks, airplanes, or any smooth surface. The blend of rugged design and ease of use makes it the optimal choice for use in motorsports. Fat Gecko's suction cups are so strong they can hold an eight pound camera and the double knuckle design & 2" extension tube allow for 360° tilt, 360° turn & 360° rotation for all the best filming angles.

Fat Gecko Suction Mount SAVE £15 £54.90

Fat Gecko Gator £29.99

Fat Gecko Mini SAVE £5 £24.85

Fat Gecko Bike SAVE £10 £36.95

FREE P&P ORDERS OVER £49

Benro A350F Tripod Kit

Can be set up quickly and easily and the legs locked into position by large flip lock levers. Supplied with a matched Benro N Series ball head. These feature Arca Swiss style system quick release camera plates, a dual action design for precise camera positioning. any case included. Sections: 4. Max height: 144.5cm. Normal height: 121.5cm. Min height: 42cm. Folded length: 52.5cm. Weight: 1.54kg. Load: 4 kg.

A350F Tripod & Head £96.50

A650F Tripod & Head £122.50

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Falcon Eyes 2 Head Case

Designed to carry all of your studio lighting in one protective case. It has a grab handle and strap along with multiple padded partitions to protect and organise your gear. It will hold two heads, plus stands and accessories.

The Interfit EX150, EXD200 and Stellar Systems will all fit inside this bag along with the Bowens Gemini range.

SKB-30 2 Head Case £WEB

SKB-28 3 Head Case £WEB

Kood Square Filter System

We stock a range of Kood filters that are compatible with the Cokin P Series system. The Kood equivalent is affordable and yet still of a high quality standard,

for example...

Grey Graduates (each) £9.99

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Sunset, Tobacco or Blue Graduates (each) £12.95

Neutral Density (each) £12.95

FREE P&P ORDERS OVER £49

Cokin H250A Graduated Kit

Kit contains... P-Series Filter Holder, P121L Graduated Grey G2 Light (NDx2) Filter, P121M Graduated Grey G2 Medium (NDx4) Filter, P121S Graduated Grey G2 Soft (NDx8) Filter. 100 Page filter catalogue. H250A ND Grad Kit £44.97
H270A Full ND Kit SAVE £14 £35.50
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| CANON 1D MK II BODY COMPLETE WITH 2 BATTERIES.....EXC++ | £399.00 |
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| CANON 420 EX SPEEDLITE.....MINT-CASED | £95.00 |
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| SONY ALPHA HVL-F36AM FLASH GUN.....MINT CASED | £145.00 |
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| CANON 70 - 200mm 12.8 USM "L" IMAGE STABILIZER.....EXC++ | BOXED £1,065.00 |
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| CANON 400mm 15.6 USM "L" (REALLY AS NEW).....MINT BOXED AS NEW | £999.00 |
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| CANON 100mm 12.8 MACRO EF.....MINT BOXED | £279.00 |
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| CANON 28 - 90mm 14/5.6 USM MK II.....MINT | £59.00 |
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| LEICA 135mm 14.5 HEXTOR + HOOD M MOUNT.....EXC++ | £99.00 |
| LEICA 135mm 14.5 HEXTOR IN KEEPER.....EXC+++ | £199.00 |
| LEICA 50mm 12.8 SUMMICRON R ROM LENS LATEST.....MINT | £425.00 |
| LEICA 50mm F2 SUMMICRON R 3 CAM.....EXC++ | £299.00 |
| LEICA 180mm 14 ELMARIT R 3 CAM.....EXC++ | £345.00 |
| LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM.....MINT BOXED AS NEW | £445.00 |
| LEICA 70 - 210mm 14 VARIO ELMAR R.....EXC++ | £399.00 |
| ANGENIEUX 70 - 200mm 13.5 FOR LEICA R FIT.....MINT BOXED | £775.00 |
| LEICA MOTORWINDER AND STRAP FOR R6 etc.....MINT BOXED | £145.00 |
| LEICA ANGLE FINDER R (14300).....MINT BOXED | £99.00 |
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| ZEISS 10x40 B T* P BLACK RUBBERISED + CASE.....EXC++ | CASED £345.00 |
| ZEISS 8x20 B MONOCULAR WITH CASE.....MINT CASED | £165.00 |
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| VOIGTLANDER WINDER T.....MINT BOXED | £129.00 |
| VOIGTLANDER BESSA SIDE GRIP.....MINT BOXED | £45.00 |
| VOIGTLANDER BESSA WINDER / GRIP FOR T & R2.....MINT- | £115.00 |
| VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS.....MINT BOXED AS NEW | £199.00 |

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| BRONICA 150mm 13.5 ZENZANON PE.....MINT-BOXED | £199.00 |
| BRONICA 150mm 13.5 ZENZANON E MC.....MINT BOXED | £119.00 |
| BRONICA 150mm 13.5 ZENZANON E MC.....MINT | £99.00 |
| BRONICA 150mm F4 E.....MINT- | £69.00 |
| BRONICA ETRSI 120 BACK.....MINT | £79.00 |
| BRONICA ETRS/ETRSI POLAROID BACK.....MINT | £69.00 |
| BRONICA PLAIN PRISM FOR ETRS/ETRSI.....MINT CASED | £69.00 |
| BRONICA ETRS/ETRSI SPEEDGRIP.....MINT- | £49.00 |
| BRONICA 50mm 13.5 ZENZANON S.....EXC+++ | £119.00 |
| BRONICA 100mm 14 MACRO ZENZANON PE.....MINT | £245.00 |
| BRONICA 150mm 13.5 ZENZANON S.....MINT- | £165.00 |
| BRONICA SQA COMPLETE WITH 80mm 12.8 S WLF,BACK.....MINT- | £299.00 |
| BRONICA SQA + 80mm 12.8 S, PRISM FOR,BACK, GRIP.....MINT- | £395.00 |

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| BRONICA 65mm 14 ZENZANON PS FOR SQ.....MINT-CASED | £145.00 |
| BRONICA 110mm 14 PS ZENZANON MACRO FOR SQ.....MINT-CASED | £365.00 |
| BRONICA 150mm 14 PS ZENZANON FOR SQ.....MINT-CASED | £145.00 |
| BRONICA SQA 120 MAGAZINE BACK.....MINT- | £49.00 |
| BRONICA SQA/I/M POLAROID MAGAZINE BACK.....MINT BOXED | £99.00 |
| BRONICA METERED CHIMNEY FINDER.....£75.00 | |
| BRONICA 135W BACK FOR SQ VERY RARE.....EXC+++ | £165.00 |
| CONTAX MFB-2 POLAROID BACK FOR CONTAX 645.....NEW | £79.00 |
| FUJI GW 670 MK III C/W 90mm 13.5 LENS.....MINT BOXED | £675.00 |
| MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 7/7II.....MINT | £375.00 |
| MAMIYA 65mm 14 SEKOR Z LENS FOR RZ + HOOD.....MINT | £159.00 |
| MAMIYA 180mm 14 L LENS FOR RZ.....MINT- | £399.00 |
| MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....MINT | £199.00 |
| MAMIYA 250mm 14.5 LENS FOR RZ.....MINT- | £195.00 |
| MAMIYA 150mm 13.5 A/F FOR 645 A/F.....MINT | £299.00 |
| MAMIYA 210mm 14 SEKOR C FOR 645.....MINT CASED | £195.00 |
| MAMIYA 180mm F4.5 SEKOR FOR R8.....MINT | £169.00 |
| MAMIYA RZ 67 PRO BACK.....MINT- | £69.00 |
| MAMIYA RZ 67 PRO I BACK.....MINT- | £79.00 |
| MAMIYA RZ 67 POLAROID BACK.....MINT- | £75.00 |
| MAMIYA 220 BACK FOR RZ 67.....MINT- | £95.00 |
| PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7.....MINT- | £265.00 |
| PENTAX 55mm 12.8 FOR PENTAX 645.....MINT BOXED | £199.00 |
| PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....MINT- | £225.00 |
| PENTAX 150mm 13.5 FOR PENTAX 645.....MINT BOXED | £199.00 |
| ROLLEIFLEX 6008 PRO + 80mm HFT LENS.....MINT- | £695.00 |
| ROLLEIFLEX SCHNEIDER 150mm 14.6 MAKRO FOR 6008.....MINT- | £575.00 |
| YASHICAMAT 1246 WITH CASE.....MINT- | £225.00 |

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| HASSELBLAD 503 CxI BODY + WLF.....MINT- | £495.00 |
| HASSELBLAD 500CM BODY WITH 80mm 12.8 T* + HOOD.....MINT- | £695.00 |
| HASSELBLAD 90mm 14 FOR XPAN.....MINT-IN KEEPER | £365.00 |
| HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF.....EXC++ | £1,295.00 |
| HASSELBLAD 500EL/M BODY + A12 BLACK BACK.....EXC++ | £299.00 |
| HASSELBLAD 50mm 14 CF FLE DISTAGON + HOOD.....MINT BOXED | £699.00 |
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| NIKON F55 BODY..... | MINT-BOXED | £39.00 |
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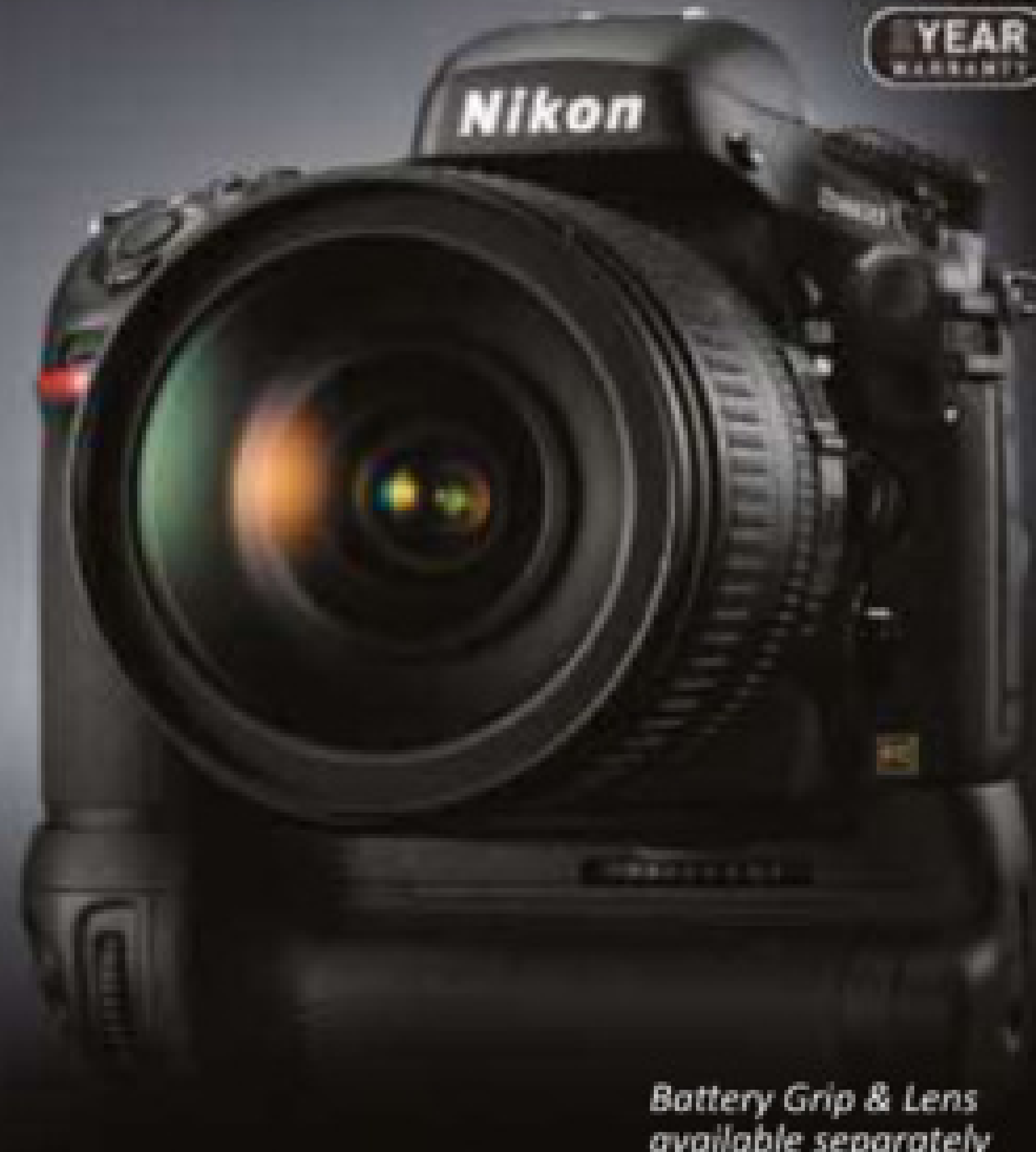
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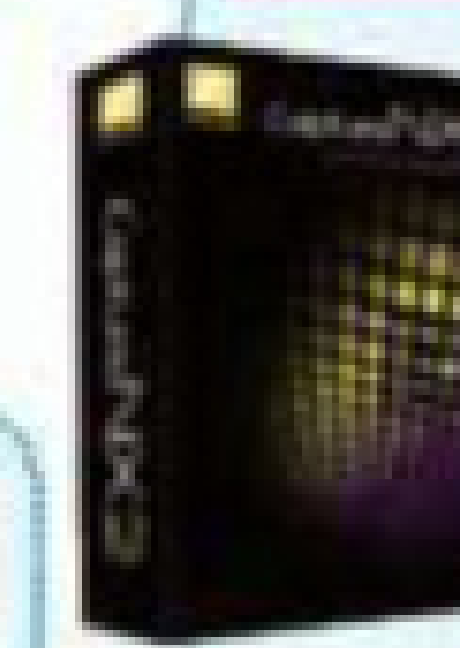
★★★★★ 'Superb replacement for D700' AlphaMan – N.W. England

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16.2 megapixels
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Full Frame CMOS Sensor



D4 Body £4249
D4 Body £4249



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NEX-6 Black

NEW!

16.1 megapixels
10.0 fps



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A77

24.3 megapixels
12.0 fps
1080p movie mode



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Panasonic

G5

16.5 megapixels
6.0 fps
1080p movie mode



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GH3

16.05 megapixels
20.0 fps
1080p movie mode



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OLYMPUS

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Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode



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E-PL5 Silver, Black or White

NEW!

16.1 megapixels
8.0 fps



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PENTAX

K-5 II

16.3 megapixels
7.0 fps
1080p movie mode



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X-Pro1 Black

16.3 megapixels
6.0 fps
1080p movie mode



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NEW!

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6.0 fps
1080p movie mode



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3.7 fps
1080p movie mode

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Canon
EOS 650D



18.0 megapixels
5.0 fps
1080p movie mode

Canon
EOS 60D



18.0 megapixels
5.3 fps
1080p movie mode

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Canon
EOS 7D



18.0 megapixels
8.0 fps
1080p movie mode

7D From **£1069**

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Canon
5D Mark III



22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

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CUSTOMER REVIEW: 650D + 18-55mm IS II



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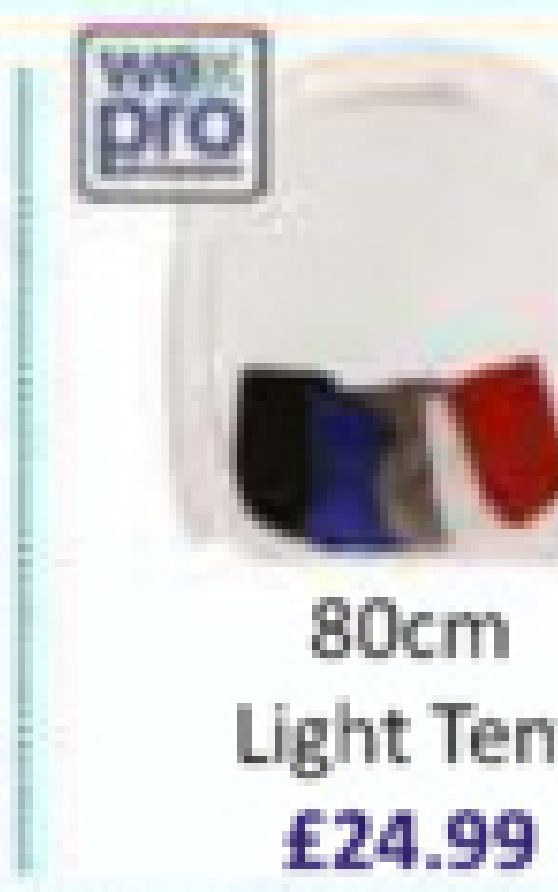
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NIKON LENSES

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| 50mm f1.4 G AF-S | £278 |
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| 50mm f1.8 G AF-S | £155 |
| 60mm f2.8 G AF-S ED Micro | £404.95 |
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| 85mm f1.4 G AF-S | £1189 |
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| 85mm f2.8 D PC-E Micros | £1339 |
| 85mm f3.5 G ED AF-S VR DX Micro | £375 |
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| 135mm f2.0 D AF DC | £1029 |
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| 200mm f4.0 AF Micro | £1179 |

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| 300mm f4.0 D AF-S IF ED | £1029 |
| 10-24mm f3.5-4.5 G AF-S DX | £639 |
| 12-24mm f4.0 G ED AF-S IF DX | £839 |
| 14-24mm f2.8 G ED AF-S | £1309 |
| 16-35mm f4.0 G ED AF-S VR | £829 |
| 16-85mm f3.5-5.6 G ED AF-S DX VR | £439 |
| 17-55mm f2.8 G ED DX AF-S IF | £1049 |
| 18-35mm f3.5-4.5 D IF ED AF | £475 |
| 18-55mm f3.5-5.6 G AF-S DX VR | £145 |
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| 18-200mm f3.5-5.6 G ED AF-S DX VR II | £584 |
| 24-70mm f2.8 G ED AF-S | £1219 |
| 24-85mm f2.8-4.0 D AF | £549 |
| 55-200mm f4.5-6.3 G ED AF-S DX VR IF | £241 |
| 55-300mm f4.5-6.3 G AF-S DX VR | £279 |
| 70-200mm f2.8 G ED AF-S VR II | £1539 |
| 70-300mm f4.5-5.6 G ED AF-S IF VR | £413 |
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| 18-250mm f3.5-6.3 DC OS HSM | £306 |
| 18-250mm f3.5-6.3 DC Macro OS HSM | £399 |
| 24-70mm f2.8 IF EX DG HSM | £599 |
| 50-150mm f2.8 EX DC APO OS HSM | £799 |
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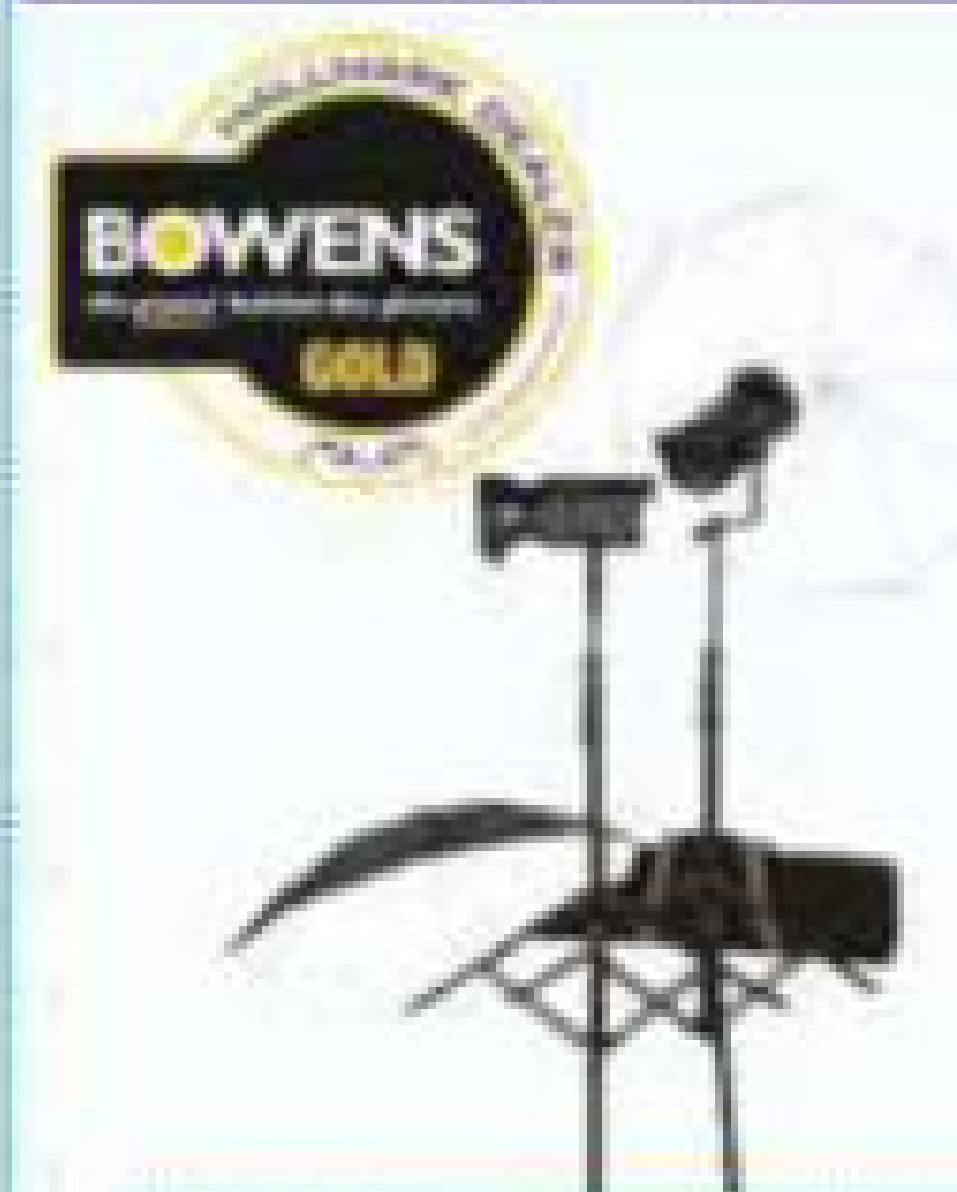
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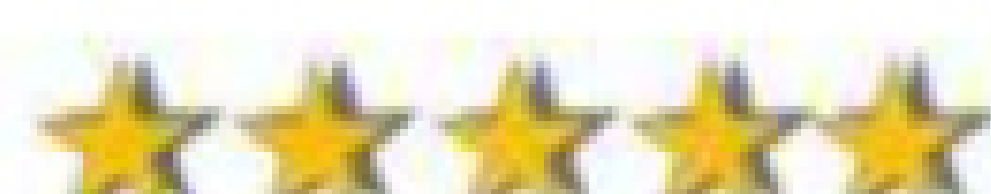
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| T0441-T0454 Set of 4 | £39.99 set of 4 | £14.99, 3 sets for £42.99 | C64, C66, C84, C86, CX3600/3650, CX6400, CX6600 |
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| T0591/2/3, each | £11.99 13ml | Check Website. | Teddy Bear Inks |
| T0594/5/6, each | £11.99 13ml | Check Website. | S20, S21, SX100/105/110/115/200/205/210/215 |
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| T0961/2/3/4/5, each | £8.99 11.4ml | Check Website. | Photo Pro 3800, 3880 |
| T0966/7/8/9, each | £8.99 11.4ml | Check Website. | Expression Home XP30, XP102, XP202, XP205 |
| T1281-T1284 Set of 4 | £26.99 set of 4 | £14.99 set of 4 | XP302, XP305, XP402, XP405 |
| T1281 Black | £6.99 5.9ml | £4.99 13ml | Daisy Inks |
| T1282/3/4, each | £6.99 3.5ml | £3.99 10ml | Expression Home XP30, XP102, XP202, XP205 |
| T1291-T1294 Set of 4 | £38.99 set of 4 | £16.99 sets of 4 | XP302, XP305, XP402, XP405 |
| T1291 Black | £9.99 11.2ml | £5.49 16ml | High Capacity Daisy Inks |
| T1292/3/4, each | £9.99 7ml | £4.49 13ml | Expression Photo XP750, XP850 |
| T1571-9, each | £19.99 25.9ml each or £154.99 set of 8 | | Elephant Inks |
| T1591-9, each | £13.99 17ml each or £99.99 set of 8 | | |
| T5591-6, each | £12.99 13ml each or £69.99 set of 6 | | Expression Photo XP750, XP850 |
| T5801-9, each | £39.99 80ml each or £314.99 set of 8 | | |
| No.18 Black | £7.99 5.2ml | NEW | Expression Premium XP600, XP605, XP700, XP800 |
| No.18 C/M/Y, each | £5.99 3.3ml | NEW | Polar Bear Inks |
| No.18 Set of 4 | £21.99 set of 4 | NEW | |
| No.18XL Black | £14.99 11.5ml | NEW | |
| No.18XL C/M/Y, each | £10.99 6.6ml | NEW | |
| No.18XL Set of 4 | £44.99 set of 4 | NEW | |
| No.24 B/L/C/L/M, each | £7.99 5.1ml | NEW | |
| No.24 C/M/Y, each | £7.99 4.6ml | NEW | |
| No.24 Set of 6 | £41.99 set of 6 | NEW | |
| No.24XL B/L/C/L/M, each | £11.99 9.8ml | NEW | |
| No.24XL C/M/Y, each | £11.99 8.7ml | NEW | |
| No.24XL Set of 6 | £69.99 set of 6 | NEW | |
| No.26 Black | £8.99 6.2ml | NEW | |
| No.26 Photo Black | £7.99 4.7ml | NEW | |
| No.26 C/M/Y, each | £7.99 4.5ml | NEW | |
| No.26 Set of 4 (no PB) | £29.99 set of 4 | NEW | |
| No.26XL Black | £13.99 12.1ml | NEW | |
| No.26XL Photo Black | £12.99 8.7ml | NEW | |
| No.26XL C/M/Y, each | £12.99 9.7ml | NEW | |
| No.26XL Set of 4 (no PB) | £49.99 set of 4 | NEW | |

If you cannot find the ink cartridges for your printer, please give us a call, or check our website, and we'll do our best to help.

We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



Canon Compatibles

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|-------------------------|--------|
| BCi3e Black 26ml | £2.99 |
| BCi6 B/C/M/Y 15ml | £2.99 |
| BCi6 PC/PMR/G 15ml | £2.99 |
| PGi5 Black 29ml | £4.99 |
| CLi8 B/C/M/Y/PC/PM 15ml | £3.99 |
| PGi520 Black 19ml | £4.99 |
| CLi521 B/C/M/Y/GY 9ml | £3.99 |
| PGi525 Black 19ml | £4.99 |
| CLi526 B/C/M/Y/GY 9ml | £3.99 |
| PG37 Black 12ml | £9.99 |
| PG40 Black 28ml | £13.99 |
| PG50 Black 28ml | £12.99 |
| PG510 Black 11.5ml | £13.99 |
| PG512 Black 18ml | £14.99 |
| CL38 Colour 12ml | £12.99 |
| CL41 Colour 16ml | £16.99 |
| CL51 Colour 24ml | £14.99 |
| CL512 Colour 11.5ml | £15.99 |
| CL513 Colour 15ml | £16.99 |

Canon Originals

| | |
|-------------------------------|---------|
| BCi3e Black 26ml | £10.99 |
| BCi6 All colours, 13ml, each | £8.99 |
| PGi5 Black 26ml | £11.99 |
| CLi8 All colours, 13ml, each | £10.99 |
| CLi42 Set of 8 | £79.99 |
| PGi9 All colours, 14ml, each | £8.99 |
| PGi9 Set of 10 | £82.99 |
| PGi29 All colours, 36ml, each | £19.99 |
| PGi29 Set of 12 | £229.99 |
| PGi72 All colours, 14ml, each | £10.99 |
| PGi72 Set of 10 | £99.99 |
| PGi520 Black 19ml | £9.99 |
| CLi521 B/C/M/Y/GY 9ml | £8.99 |
| PGi520/CLi521 Set of 5 | £41.99 |
| PGi525 Black 19ml | £9.99 |
| CLi526 B/C/M/Y/GY 9ml | £8.99 |
| PGi525/CLi526 Set of 5 | £41.99 |
| PGi550 Black 15ml | £9.99 |
| CLi551 B/C/M/Y/GY 7ml | £8.99 |
| PGi550/CLi551 Set of 5 | £41.99 |
| PG37 Black 11ml | £11.99 |
| PG40 Black 16ml | £14.99 |
| PG50 Black 22ml | £21.99 |
| PG510 Black 9ml | £11.99 |
| PG512 Black 15ml | £14.99 |
| PG540 Black 8ml | £11.99 |
| PG540XL Black 21ml | £17.99 |
| CL38 Colour 9ml | £15.99 |
| CL41 Colour 12ml | £18.99 |
| CL51 Colour 21ml | £25.99 |
| CL52 Photo 21ml | £18.99 |
| CL511 Colour 9ml | £15.99 |
| CL513 Colour 13ml | £18.99 |
| CL541 Colour 8ml | £15.99 |
| CL541XL Colour 15ml | £19.99 |

Many more in stock!



HP Compatibles

| | |
|--------------------------|--------|
| No.15 Black 46ml | £4.99 |
| No.21 Black 10ml | £7.99 |
| No.22 Colour 21ml | £11.99 |
| No.45 Black 45ml | £4.99 |
| No.56 Black 24ml | £9.99 |
| No.57 Colour 24ml | £12.99 |
| No.78 Colour 36ml | £9.99 |
| No.110 Colour 12ml | £10.99 |
| No.300XL Black 18ml | £14.99 |
| No.300XL Colour 18ml | £16.99 |
| No.301XL Black 15ml | £14.99 |
| No.301XL Colour 18ml | £16.99 |
| No.336 Black 10ml | £7.99 |
| No.337 Black 21ml | £10.99 |
| No.338 Black 21ml | £10.99 |
| No.339 Black 34ml | £12.99 |
| No.342 Colour 12ml | £10.99 |
| No.343 Colour 21ml | £12.99 |
| No.344 Colour 21ml | £14.99 |
| No.348 Photo 21ml | £12.99 |
| No.350XL Black 30ml | £14.99 |
| No.351XL Colour 20ml | £16.99 |
| No.363 Black 20ml | £6.99 |
| No.363 C/M/Y/PC/PM each | £4.99 |
| No.364XL Black 18ml | £9.99 |
| No.364XL C/M/Y 11ml each | £8.99 |

HP Originals

| | |
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| No.21 Black 5ml | £10.99 |
| No.22 Colour 5ml | £13.99 |
| No.38 All Colours 27ml each | £24.99 |
| No.56 Black 19ml | £16.99 |
| No.57 Colour 17ml | £24.99 |
| No.58 Photo 17ml | £22.99 |
| No.110 Colour 5ml | £17.99 |
| No.300 Black 4ml | £10.99 |
| No.300 Colour 4ml | £12.99 |
| No.301 Black 3ml | £8.99 |
| No.301 Colour 3ml | £9.99 |
| No.337 Black 11ml | £16.99 |
| No.338 Black 11ml | £17.99 |
| No.339 Black 21ml | £23.99 |
| No.343 Colour 7ml | £18.99 |
| No.344 Colour 14ml | £26.99 |
| No.350 Black 4.5ml | £11.99 |
| No.351 Colour 3.5ml | £13.99 |
| No.363 Black 6ml | £12.99 |
| No.363 C/M/Y/PC/PM each | £8.99 |
| No.364 Black 6ml | £7.99 |
| No.364 PB/C/M/Y 3ml each | £6.99 |
| No.364 Set of 4 | £19.99 |
| No.901 Black 4ml | £10.99 |
| No.901 Colour 9ml | £13.99 |
| No.920XL Black 49ml | £19.99 |
| No.920XL C/M/Y 6ml each | £8.99 |
| No.940XL Black 49ml | £23.99 |
| No.940XL C/M/Y 16ml each | £15.99 |

Many more in stock!



Lexmark Compatibles

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|--------------|--------|
| No.1 Colour | £10.99 |
| No.2 Colour | £11.99 |
| No.3 Black | £14.99 |
| No.16 Black | £11.99 |
| No.17 Black | £9.99 |
| No.26 Colour | £12.99 |
| No.27 Colour | £11.99 |
| No.31 Photo | £11.99 |
| No.32 Black | £9.99 |
| No.33 Colour | £11.99 |
| No.34 Black | £11.99 |
| No.35 Colour | £12.99 |

Lexmark Originals

| | |
|----------------------------|--------|
| No.1 Colour | £19.99 |
| No.14 Black | £16.99 |
| No.15 Colour | £18.99 |
| No.17 Black | £17.99 |
| No.23 Black | £16.99 |
| No.24 Colour | £18.99 |
| No.27 Colour | £18.99 |
| No.28 Black | £14.99 |
| No.29 Colour | £16.99 |
| No.32 Black | £19.99 |
| No.33 Colour | £21.99 |
| No.36 Black | £16.99 |
| No.37 Colour | £18.99 |
| No.43XL Colour | £27.99 |
| No.44XL Black | £22.99 |
| No.100 Black | £13.99 |
| No.100 Cyan / Mag / Yellow | £8.99 |

Many more in stock!

Brother Compatibles

| | |
|-----------------------|--------|
| LC900 Black | £3.99 |
| LC900 C/M/Y | £2.99 |
| LC900 Set of 4 | £11.99 |
| LC970 / 1000 Black | £3.99 |
| LC970 / 1000 C/M/Y | £2.99 |
| LC970 / 1000 Set of 4 | £11.99 |
| LC980 / 1100 Black | £3.99 |
| LC980 / 1100 C/M/Y | £2.99 |
| LC980 / 1100 Set of 4 | £11.99 |
| LC1280XL Black | £4.99 |
| LC1280XL C/M/Y | £3.99 |
| LC1280XL Set of 4 | £15.99 |

Brother originals also in stock!

Kodak Original Ink / Paper

| | |
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| ESP Black Series 10 Ink | £6.99 |
| ESP Colour Series 10 Ink | £12.99 |
| ESP Black Series 30 Ink | £6.99 |
| ESP Colour Series 30 Ink | £12.99 |
| ESP Black/Colour Twin Packs | £18.99 |

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

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| Photo Glossy Paper 200g, A4, 20 | BOGOF | £7.99 |
| Smooth Gloss 290g, 6x4, 100 sheets | | £17.99 |
| Smooth Gloss 290g, 7x5, 100 sheets | | £23.99 |
| Smooth Gloss 290g, A4, 25 sheets | +10 FREE | £10.99 |
| Smooth Gloss 290g, A4, 100 sheets | | £35.99 |
| Smooth Gloss 290g, A3, 25 sheets | | £27.99 |
| Smooth Gloss 290g, A3+, 25 sheets | | £29.99 |
| Smooth Pearl 290g, 6x4, 100 sheets | | £17.99 |
| Smooth Pearl 290g, 7x5, 100 sheets | | £23.99 |
| Smooth Pearl 290g, A4, 25 sheets | +10 FREE | £10.99 |
| Smooth Pearl 290g, A4, 100 sheets | | £35.99 |
| Smooth Pearl 290g, A3, 25 sheets | | £27.99 |
| Smooth Pearl 290g, A3+, 25 sheets | | £29.99 |
| Smooth Fine Art 190g, A4, 10 sheets | | £13.99 |
| Smooth H/weight Matt 200g, A4, 50 sheets | | £12.99 |
| Smooth Lustre Duo 280g, A4, 25 sh | BOGOF | £12.99 |
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ICC profiles available for all Ilford papers

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| Sample Pack 14 sheets, A4 | £9.99 |
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| German Etching 310g, A4, 25 sheets | £27.99 |
| Bamboo 290g, A4, 25 sheets | £27.99 |
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C6: 30MB/s

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| 8GB 30MB/s | £27.85 | £6.99 |
| 16GB 30MB/s | £57.22 | £10.99 |

Sandisk Extreme
C10: 30&45MB/s

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| 4GB 30MB/s | £21.33 | £7.99 |
| 8GB 30MB/s | £37.42 | £8.99 |
| 16GB 45MB/s | £62.02 | £14.99 |
| 32GB 45MB/s | £92.02 | £28.99 |

Sandisk Ultra
30MB/s

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| 4GB 30MB/s | £21.76 | £13.99 |
| 8GB 30MB/s | £36.12 | £19.99 |
| 16GB 30MB/s | £70.06 | £34.99 |

Sandisk Extreme
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|-------------|---------|--------|
| 8GB 60MB/s | £67.02 | £29.99 |
| 16GB 60MB/s | £116.79 | £49.99 |
| 32GB 60MB/s | £206.89 | £89.99 |

Lexar

Compact Flash: 400X

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| 8GB 60MB/s | £148.46 | £29.99 |
| 16GB 60MB/s | £204.25 | £54.99 |

Compact Flash: 600X

| | | |
|-------------|---------|--------|
| 8GB 90MB/s | £177.38 | £43.69 |
| 16GB 90MB/s | £271.30 | £77.69 |

Compact Flash: 1000X

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|--------------|---------|---------|
| 16GB 150MB/s | £371.30 | £109.99 |
| 32GB 150MB/s | £669.56 | £199.99 |

SDHC Class 10: 400X

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| 8GB 60MB/s | £136.73 | £14.99 |
| 16GB 60MB/s | £246.47 | £22.99 |

SDHC Class 10: 600X

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|-------------|---------|--------|
| 16GB 90MB/s | £186.73 | £37.99 |
| 32GB 90MB/s | £329.79 | £69.99 |

Transcend

Compact Flash

| | | |
|-------------|--------|--------|
| 8GB 60MB/s | £59.99 | £29.99 |
| 16GB 60MB/s | £98.99 | £49.99 |

SD Cards

| | | |
|---------------|--------|--------|
| 2GB | £8.99 | £3.99 |
| 4GB Class 10 | £19.99 | £5.59 |
| 8GB Class 10 | £29.99 | £7.99 |
| 16GB Class 10 | £49.99 | £14.99 |

USB Pen Drives

| | | |
|----------------|--------|--------|
| 4GB Transcend | £11.99 | £4.19 |
| 8GB Transcend | £19.99 | £5.99 |
| 16GB Transcend | £34.99 | £11.59 |

BATTERIES & CHARGERS

Standard Rechargeables
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

| | | |
|----------------------|--------|-------|
| AAA 1000mAh Duracell | £6.99 | |
| AA 2450mAh Duracell | £6.99 | |
| AA 2500mAh GP | £9.99 | |
| AA 2850mAh Ansmann | £13.99 | |
| AA 2900mAh Delkin | £44.99 | £9.99 |

ReCyko+ Rechargeables
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

| | |
|---------------------------|-------|
| AAA 850mAh equivalent (4) | £5.99 |
| AA 2050mAh equivalent (4) | £7.99 |

Ultimate Lithium
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

| | | |
|--------------------------|-------|-------|
| AAA Ultimate Lithium (4) | £6.99 | |
| AA Ultimate Lithium (4) | £7.99 | £5.99 |

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

| | | |
|-------------------------|--------|--------|
| NB-2L/LH for Canon | £9.99 | |
| NB-3L for Canon | £9.99 | |
| NB-4L for Canon | £9.99 | |
| NB-5L for Canon | £9.99 | |
| NB-6L for Canon | £9.99 | |
| NB-7L for Canon | £12.99 | |
| NB-8L for Canon | £9.99 | |
| NB-9L for Canon | £9.99 | |
| NB-10L for Canon | £12.99 | |
| BP-511 for Canon | £12.99 | |
| LP-E5 for Canon | £12.99 | |
| LP-E6 for Canon | £29.99 | £19.99 |
| LP-E8 for Canon | £15.99 | |
| LP-E10 for Canon | £12.99 | |
| NP40 for Fuji | £9.99 | |
| NP45 for Fuji | £9.99 | |
| NP50 for Fuji | £9.99 | |
| NP95 for Fuji | £9.99 | |
| NP140 for Fuji | £12.99 | |
| NP150 for Fuji | £19.99 | |
| NP400 for Minolta | £12.99 | |
| EN-EL1 for Nikon | £9.99 | |
| EN-EL3/3A for Nikon | £9.99 | |
| EN-EL3E for Nikon | £15.99 | |
| EN-EL5 for Nikon | £9.99 | |
| EN-EL9 for Nikon | £12.99 | |
| EN-EL10 for Nikon | £9.99 | |
| EN-EL11 for Nikon | £9.99 | |
| EN-EL12 for Nikon | £9.99 | |
| EN-EL14 for Nikon | £24.99 | |
| EN-EL15 for Nikon | £29.99 | |
| EN-EL19 for Nikon | £12.99 | |
| EN-EL20 for Nikon | £14.99 | |
| Li10B/12B for Olympus | £9.99 | |
| Li40B/42B for Olympus | £9.99 | |
| Li50B for Olympus | £9.99 | |
| BLM-1 for Olympus | £12.99 | |
| BLS-1 for Olympus | £12.99 | |
| CGA-S005 for Panasonic | £9.99 | |
| CGR-S006 for Panasonic | £9.99 | |
| CGA-S007 for Panasonic | £9.99 | |
| DMW-BCG10 for Panasonic | £19.99 | |
| DMW-BCJ13 for Panasonic | £19.99 | |
| DMW-BCK7 for Panasonic | £19.99 | |
| DMW-BLB13 for Panasonic | £19.99 | |
| DMW-BLE9 for Panasonic | £14.99 | |
| DMW-BMB9 for Panasonic | £24.99 | |
| D-Li50 for Pentax | £12.99 | |
| D-Li90 for Pentax | £12.99 | |
| D-Li109 for Pentax | £12.99 | |
| SLM-1137D for Samsung | £9.99 | |
| SLM-1674 for Samsung | £12.99 | |
| BG-1 for Sony | £19.99 | |
| NP-FM500H for Sony | £19.99 | |
| NP-FH50 for Sony | £19.99 | |
| NP-FW50 for Sony | £24.99 | |

Many more batteries in stock!

Battery Grips

A range of professional battery grips for Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

| | |
|----------------------|--------|
| For Canon 50D MkII | £99.99 |
| For Canon 50D MkIII | £99.99 |
| For Canon 7D | £99.99 |
| For Canon 30/40/50D | £59.99 |
| For Canon 60D | £99.99 |
| For Canon 450/500D | £69.99 |
| For Canon 550D | £99.99 |
| For Canon 600/650D | £99.99 |
| For Canon 1000D | £69.99 |
| For Nikon D80/D90 | £59.99 |
| For Nikon D800/D800E | £99.99 |
| For Nikon D7000 | £99.99 |

CHARGERS

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

Dedicated Charger
A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

| | |
|------------------------------|-------|
| CR123A Energizer Lithium (1) | £1.99 |
| CR2 Energizer Lithium (1) | £1.99 |
| 2CR5 Energizer Lithium (1) | £3.99 |
| CRV3 Energizer Lithium (1) | £5.99 |
| LR44 Energizer Alkaline (2) | £1.99 |
| CR2025, CR2032 etc | £1.99 |

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

| | |
|-------------------|-------|
| 49mm Adapter Ring | £4.99 |
| 52mm Adapter Ring | £4.99 |
| 55mm Adapter Ring | £4.99 |
| 58mm Adapter Ring | £4.99 |
| 62mm Adapter Ring | £4.99 |
| 67mm Adapter Ring | £4.99 |
| 72mm Adapter Ring | £4.99 |
| 77mm Adapter Ring | £4.99 |
| 82mm Adapter Ring | £4.99 |

P-Type Holders

| | |
|-------------------|-------|
| Holder Standard | £5.99 |
| Holder Wide Angle | £6.99 |
| Hood Modular | £6.99 |

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

| | |
|---------------------------|--------|
| ES-62 Canon 50/1.8 | £9.99 |
| ES-71II Canon 50/1.4 | £9.99 |
| ET-60 Canon 75-300/4-5.6 | £9.99 |
| ET-65B Canon 70-300/4-5.6 | £9.99 |
| ET-67 Canon 100/2.8 Macro | £9.99 |
| ET-67B Canon 60/2.8 | £9.99 |
| EW-60C Canon 18-55 IS | £7.99 |
| EW-73B Canon 17-85 IS | £9.99 |
| EW-78BII Canon 28-135 IS | £9.99 |
| EW-78D Canon 18-200 IS | £9.99 |
| EW-78E Canon 15-85 IS | £12.99 |
| EW-83E Canon 17-40/4.0 | £12.99 |
| EW-83J Canon 17-55/2.8 | £12.99 |
| HB-25 Nikon 24-85, 24-120 | £12.99 |
| HB-37 Nikon 55-200 VR | £7.99 |
| HB-45 Nikon 18-55 VR | £7.99 |
| SH-006 Sony 18-70/3.5-5.6 | £9.99 |
| SH-108 Sony 18-55/3.5-5.6 | £9.99 |

This is just a sample, more in stock!

Screw-Fit Lens Hoods

| | |
|------------------------|--------|
| 52mm Shaped Petal Hood | £6.99 |
| 55mm Shaped Petal Hood | £6.99 |
| 58mm Shaped Petal Hood | £6.99 |
| 62mm Shaped Petal Hood | £7.99 |
| 67mm Shaped Petal Hood | £7.99 |
| 72mm Shaped Petal Hood | £9.99 |
| 77mm Shaped Petal Hood | £9.99 |
| 82mm Shaped Petal Hood | £11.99 |
| 46mm Rubber Hood | £3.99 |
| 52mm Rubber Hood | £3.99 |
| 55mm Rubber Hood | £3.99 |
| 58mm Rubber Hood | £3.99 |
| 62mm Rubber Hood | £4.99 |
| 67mm Rubber Hood | £4.99 |
| 72mm Rubber Hood | £5.99 |
| 77mm Rubber Hood | £5.99 |

Lens Caps

| | |
|--|------------|
| 30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm | £3.99 each |
|--|------------|

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

| | |
|----------------------------|-------|
| Twin Axis Normal Hotshoe | £7.99 |
| Twin Axis Sony Hotshoe | £7.99 |
| Triple Axis Normal Hotshoe | £9.99 |
| Triple Axis Sony Hotshoe | £9.99 |

CLEANING

GREEN CLEAN Sensor Cleaning

| | |
|--|--------|
| LensPen SensorKlear Loupe 6X magnification, with LEDs | £39.99 |
| LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear | £49.99 |
| Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes | £64.99 |
| Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4 | £15.99 |

Lens Cleaning

| | | |
|---|--------|--------|
| LensPen Original Carbon-tipped pen with built-in cleaning brush | £7.99 | |
| LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro | £24.99 | £17.99 |
| Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip | £4.99 | |

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

| | |
|----------------|--------|
| 46mm UV / Haze | £6.99 |
| 52mm UV / Haze | £6.99 |
| 55mm UV / Haze | £7.99 |
| 58mm UV / Haze | £8.99 |
| 62mm UV / Haze | £9.99 |
| 67mm UV / Haze | £10.99 |
| 72mm UV / Haze | £11.99 |
| 77mm UV / Haze | £14.99 |
| 82mm UV / Haze | £17.99 |
| 86mm UV / Haze | £22.99 |

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

| | |
|--------------------------|--------|
| 46mm Circular Polarizing | £18.99 |
| 52mm Circular Polarizing | £19.99 |
| 55mm Circular Polarizing | £21.99 |
| 58mm Circular Polarizing | £24.99 |
| 62mm Circular Polarizing | £29.99 |
| 67mm Circular Polarizing | £34.99 |
| 72mm Circular Polarizing | £39.99 |
| 77mm Circular Polarizing | £44.99 |
| 82mm Circular Polarizing | £49.99 |
| 86mm Circular Polarizing | £59.99 |

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

| | |
|---------------|--------|
| 52mm Skylight | £7.99 |
| 55mm Skylight | £8.99 |
| 58mm Skylight | £9.99 |
| 62mm Skylight | £10.99 |
| 67mm Skylight | £11.99 |
| 72mm Skylight | £13.99 |
| 77mm Skylight | £16.99 |

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

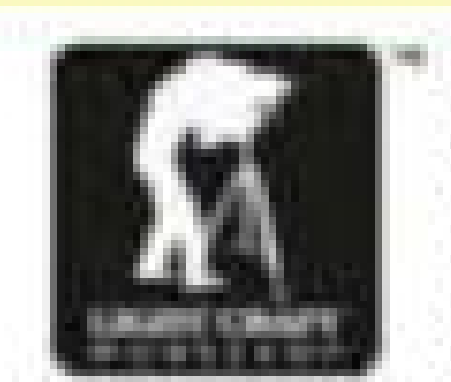
| | |
|-------------------|--------|
| 52mm Close-Up Set | £26.99 |
| 55mm Close-Up Set | £29.99 |
| 58mm Close-Up Set | £34.99 |

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

| | |
|-----------------------------|--------|
| 52mm 2.0X or 0.5X converter | £35.99 |
| 55mm 2.0X or 0.5X converter | £37.99 |
| 58mm 2.0X or 0.5X converter | £39.99 |



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

| | |
|-------------------|--------|
| 52mm FaderND MkII | £56.99 |
| 55mm FaderND MkII | £59.99 |
| 58mm FaderND MkII | £62.99 |
| 62mm FaderND MkII | £69.99 |
| 67mm FaderND MkII | £79.99 |
| 72mm FaderND MkII | £89.99 |
| 77mm FaderND MkII | £99.99 |

ND500MC (fixed 9 stop)

| | |
|--------------|--------|
| 52mm ND500MC | £39.99 |
| 58mm ND500MC | £47.99 |
| 67mm ND500MC | £55.99 |
| 72mm ND500MC | £59.99 |
| 77mm ND500MC | £64.99 |

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

| | | | |
|---------|---------|---------|---------|
| 34-37mm | 52-55mm | 58-55mm | 67-62mm |
| 37-43mm | 52-58mm | 58-62mm | 67-77mm |
| 43-46mm | 55-5 | | |



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01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

| Retrospective 7 | Airport Commuter | Airport International V2.0 |
|------------------|------------------|----------------------------|
| | | |
| NEW! £114 | NEW! £149 | £245 |

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

| Hadley Range | The 5 Series | The 07 Range |
|---|--|----------------------------------|
| | | |
| Hadley Small £126 Hadley Large £148 Hadley Pro £159 | 225 £247 335 £256 445 £279 555 £315 | 107 £247 207 £270 307 £288 |

KATA Lightweight

Comprehensive Kata range in stock!
Below are just a few examples:

| GearPack Range | Digital Rucksack Range | 3-N-1 ProLight Series |
|---|--|---|
| | | |
| NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69 | DR-465 £49 DR-466 £72 DR-467 £79 | NEW! 3N1-25 £139 3N1-35 £169 |

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

| Expedition Range | Velocity Sling Range | Accessories |
|--|---|--|
| | | |
| 4X £89 5X £104 6X £119 7X £149 8X £169 | 6X £29 7X £39 8X £44 9X £49 10X £59 | Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20 |

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

| Messenger UP-Rise | Zoomster Outlawz | Backpack UP-Rise |
|--|------------------------------------|---|
| | | |
| UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90 | Outlawz 16Z £54 Outlawz 17Z £63 | UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108 |

RAIN COVERS

| OpTech Rainsleeve | Kata Elements Covers | Think Tank Hydrophobia |
|--|---|---|
| | | |
| Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard Flash £6 Flash £8 | Protect your camera against the elements! E690 Small £37 E702 Large £52 | The ultimate protection from the weather! 70-200 £109 70-200 Flash £114 300-600 £118 |

CAMERA STRAPS

BLACKRAPID

The world's fastest camera straps!

| RS-4 Classic | RS-5 Cargo | RS-7 Curve | RS-W1 Womens | RS-SPORT | RS-DR1 Double | SnapR-35 Large |
|--------------|------------|------------|--------------|----------|---------------|----------------|
| | | | | | | |
| £54.99 | £64.99 | £59.99 | £59.99 | £59.99 | £119.99 | £44.99 |

OP TECH USA

The world's best-selling SLR camera straps!

| Camera Straps | System Connectors |
|---|--|
| Wrist Strap £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99 | Adapt-its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LensSupport (2) £9.99 Sling Adapter £10.99 |

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

| 190XPROB Tripod | 055XPROB Tripod |
|---|--|
| | |
| Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99 | Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99 |

| 190CXPRO3 | 190CXPRO4 | 055CXPRO3 | 055CXPRO4 |
|--|--|--|--|
| | | | |
| Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99 | Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99 | Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99 | Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99 |

| MM294A3 Monopod | MM294A4 Monopod | 679B Monopod |
|---|---|--|
| | | |
| Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99 | Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99 | Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99 |

| 234 Tilt Head | 234RC Tilt Head | 804 RC2 Pan / Tilt |
|---|---|---|
| | | |
| Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99 | with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99 | with RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99 |

| 496 RC2 Ball Head | 498 RC2 Ball Head | 410 Geared Head |
|---|---|--|
| | | |
| with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99 | with RC2 q/release Weight: 0.67kg Load: 8.0kg £74.99 | with RC4 quick release Weight: 1.22kg Load: 5.0kg £142.99 |

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

| AltaPRO 263AT Tripod | AltaPRO 264AT Tripod |
|--|--|
| | |
| Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99 | Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99 |

| PRO 253CT | PRO 283CT | NEW! Nivelio Tripods |
|---|---|---|
| | | |
| Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99 | Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99 | A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99 |

| PH32 Pan / Tilt | SBH100 Ball Head | GH100 Pistol Grip |
|---|---|--|
| | | |
| 3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49 | Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £67.49 | Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99 |

BENRO

| GH-1P Gimbal | GH-2 Gimbal | Travel Angel 2 |
|---|--|--|
| | | |
| Superb gimbal head, with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229 | Heavy duty gimbal head, with massive load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329 | A1682TB0 £179 A1692TB0 £189 Flat Traveller 2 A1182TB0 £204 A1192TB0 £209 |

KOOD

| A284 Tripod |
|---|
| |
| Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99 |

| C2504 Monopod | C2804 Monopod | C3204 Monopod |
|--|---------------|---------------|
| | | |
| Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99 | £66.99 | £74.99 |

| BH02 Ball Head | BH08 Ball Head | BH05 Ball Head |
|--|--|--|
| | | |
| Quick release plate, spirit level, 360 degree rotation, dual control knobs £22.99 | Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.42kg Load: 12.0kg £29.99 | Weight: 0.42kg Load: 12.0kg £25.99 |

| BH22 Ball Head | BH25 Ball Head | BH28 Ball Head |
|--|----------------|----------------|
| | | |
| Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99 | £37.99 | £45.99 |

hähnel

| Triad 30 Lite |
|---|
| |
| 4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH130 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £39.99 |

| Triad 40 Lite |
|---|
| |
| Including BH40 alloy ball head. Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99 |

| Triad 60 Lite |
|---|
| |
| Including 3-way fluid damped pan/tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99 |

| BH30 Ball Head | BH40 Ball Head |
|----------------|----------------|
| | |
| £19.99 | £29.99 |

TRIGGERS & METERS

PocketWizard

| The NEW Plus III |
|--|
| |
| Single Unit £129 Double Unit £249 Triple Unit £369 |

| Mini & Flex |
|--|
| |
| The world's leading TTL wireless triggering system. AC3 Zone Controller £49 TT1 Mini Transmitter £149 TT5 Flex Transceiver £159 |

| NEW GigaT MkII |
|----------------|
| £65 |
| NEW Tuff TTL |
| £99 |

SEKONIC

| L208 TwinMaster |
|--|
| |
| Analogue, incident and reflected, ambient light only. £85 |

| L308S FlashMate |
|---|
| |
| Digital, incident and reflected, ambient and flash light. £139 |

| L478D LiteMaster Pro |
|-----------------------|
| £349 |
| L478DR LiteMaster Pro |
| £399 |

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| Hahnel Combi TF |
|---|
| |
| Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter £49.99 |

| NEW GigaT MkII |
|----------------|
| £65 |
| NEW Tuff TTL |
| £99 |

YONGNUO

| Yongnuo CTR-301P |
|------------------|
| £27.99 |
| Extra Receivers |
| £18.99 |
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| £29.99 |
| Extra Receivers |
| £19.99 |
| Yongnuo RF-603 |
| £31.99 |

| Yongnuo YN-460II and YN-560II |
|-------------------------------|
| flashguns also in stock! |

FLASH GUNS

Nissin

Free batteries with every Nissin Flashgun

| Nissin Di866 MkII |
|---|
| |
| The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £189.99 Canon, Nikon & Sony |

| Nissin Di622 MkII |
|---|
| |
| An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony |

| Nissin Di466 |
|--|
| |
| Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £72.99 Canon, Nikon & Olympus |

Metz

| Free batteries with every Metz Flashgun |
|--|
| 24 AF-1 £49.99 36 AF-5 £69.99 44 AF-1 £129.99 50 AF-1 £169.99 |

| Nissin MF18 Ring Flash |
|---|
| |
| The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99 |

| TTL Flash Cord Coiled |
|-------------------------|
| £24.99 |
| TTL Flash Cord Straight |
| £29.99 |

FLASH DIFFUSERS

| Bounce Flash Diffuser |
|---|
| |
| These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range. Canon 270EX / 380EX / 420EX Canon 430EX / 430EXII / 550EX Canon 580EX / 580EXII Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ £10.99 |

| Inverted Dome Pro Flash Diffuser Set |
|--|
| |
| Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes: Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc £29.99 |

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| Apollos and Halos | Collapsible Umbrellas |
|---|--|
| | |
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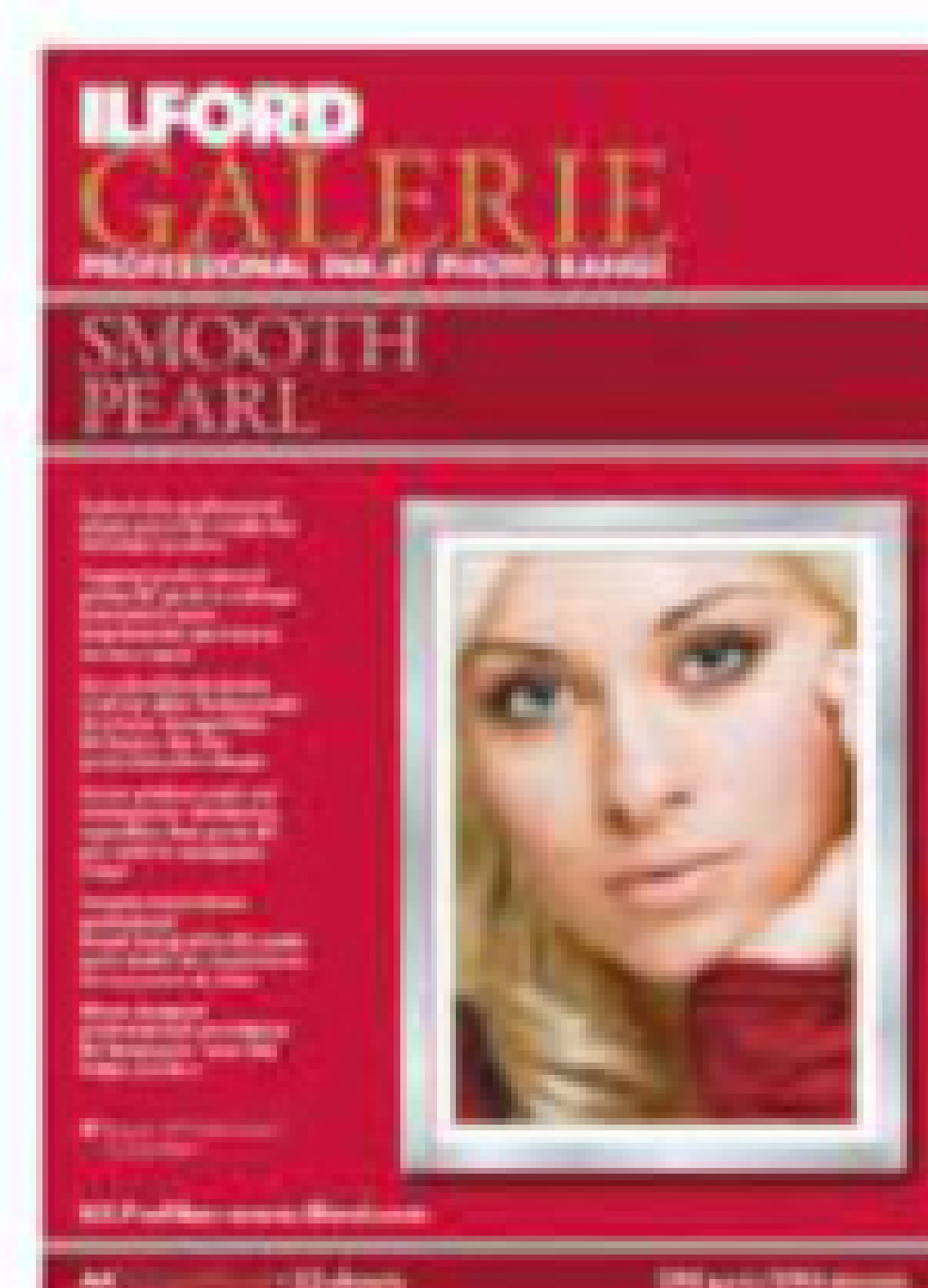
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Canon EOS 1100D

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- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight

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- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen

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- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
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- ▶ Magnesium alloy body
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- ▶ 61-point AF
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- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ Full HD 1080p EOS movie

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- ▶ HS System with DIGIC 5
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| 28mm f/2.8 IS USM | £559.00 | 400mm f/5.6L USM | £1,059.00 | 24-105mm IS (out of kit) | £679.99 |
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| 35mm f/2.0 | £208.00 | 600mm f/4.0L USM IS II | £10,599.00 | 28-300mm f/3.5-5.6L IS USM | £1,949.99 |
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- ▶ Scene Recognition System

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| AF-D 16mm f/2.8D Fisheye | £635.00 | AF-S 300mm f/4 D IF-ED | £1,046.00 |
| AF-D 20mm f/2.8 | £470.99 | AF-S 400mm f/2.8G ED VR | £6,595.00 |
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| AF-S 24mm f/1.4G ED | £1,489.00 | AF-S 600mm f/4G ED VR | £6,999.99 |
| PC-E 24mm f/3.5D ED | £1,493.99 | AF-S 10-24mm f/3.5-4.5G DX | £644.00 |
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| AF-S 40mm f/2.8G ED Micro | £189.00 | AF-S 17-55mm f/2.8G IF-ED | £1,049.00 |
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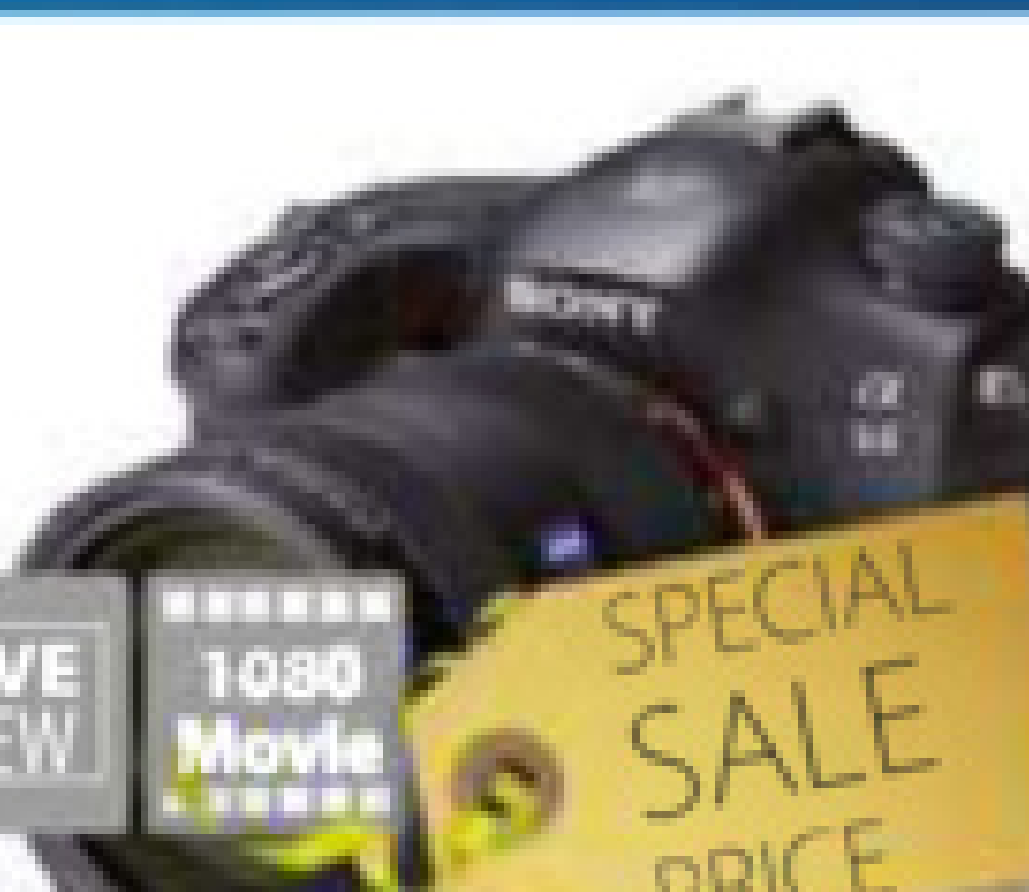
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| BG-E2N.....£79 | AE1-P chrome body.....£69 |
| BG-E3.....£39 | AV1 chr body.....£49 |
| BG-ED3.....£39 | 20 F2.8 exc++.....£249 |
| BG-E4 (5D MKI).....£69 | 24 F2.8.....£79 |
| BG-E5.....£69 | 35 F2.....£169 |
| BG-E6 box (5D MKII).....£129 | 35-70 F3.5/4.5.....£39 |
| BG-E7 box.....£109 | 35-105 F3.5.....£99 |
| BG-E8.....£99 | 35-105 F3.5/4.5.....£79 |
| SX1 IS compact M- box.....£149 | 50 F1.8.....£20 |
| S3 IS compact.....£69 | 50 F3.5 Macro.....£99 |
| CANON AF USED | 50 F3.5 Mac + Tube.....£149 |
| EOS 1n RS body.....£399 | 70-210 F4.....£69 |
| EOS 3 + PB-E2.....£169 | 100 F2.8.....£99 |
| EOS 3 body.....£79/199 | 100 F4 Macro + tube.....£299 |
| EOS 5 body.....£39 | 100-300 F5.6.....£99 |
| EOS 300 or 500 body ea £20 | 135 F3.5.....£29 |
| EOS 500N body.....£20 | 200 F4.....£49 |
| EOS 50E or 100 body ea £20 | 2X A Extender.....£99 |
| 10-22 F3.5/4.5 EFS.....£399 | 2X B Extender.....£69 |
| 15-85 F3.5/4.5 IS U.....£449 | TOK 60-300 F4/5.6.....£69 |
| 16-35 F2.8 L MKI.....£729 | Winder A.....£29 |
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| 18-55 F3.5/5.6 EFS.....£69 | AE motor drive FN.....£149 |
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| 20-35 F3.5/4.5 U.....£199 | Auto bellows.....£149 |
| 24 F1.4 L MKII box.....£1199 | CANON FLASH USED |
| 24 F1.4 L MKI M- box.....£899 | 199A.....£59 |

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|---------------------------------------|----------------------------------|
| 244T.....£29 | 645 Super + AE prism.....£199 |
| 299T.....£49 | + RFH + winder.....£199 |
| 300TL.....£49 | 645 Pro TL Body.....£199 |
| CONTAX RF USED | 645 Pro Body.....£179 |
| G2 body Titanium.....£399 | 45 F2.8 N M- Box.....£199 |
| 28 F2.8 Titanium.....£299 | 55 F2.8 N.....£129 |
| 35-70 F3.5/5.6 blk box.....£399 | 55-110 F4.5.....£279 |
| 45 F2 Titanium.....£249 | 70 2.8 C leaf.....£99 |
| TLA200 Titanium.....£69 | 105-210 F4.5 ULD C.....£249 |
| TLA30 flash.....£29 | 110 F2.8 N.....£99 |
| CONTAX SLR USED | 110 F2.8 C.....£79 |
| 167MT extender.....£69 | 150 F3.5 N.....£99 |
| 139Q body.....£69 | 210 F4 N M.....£129 |
| 137MA body.....£69 | 300 F5.6 N ULD-C M.....£249 |
| 180 F2.8 AE.....£349 | Ext Tube 1, 2, 3S each.....£29 |
| 300 F4 MM M- box.....£349 | Teleplus/Viv 2x conv ea.....£49 |
| EPSON PRINTER USED | FE401 AE prism box.....£199 |
| R3000 kit.....£699 | AE prism 645 Super.....£149 |
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| X-Pro 1 grip.....£49 | Polaroid back.....£39 |
| X100 M- box.....£499 | 120 Insert.....£29 |
| G5 F2.8 R M- box.....£429 | HA401 120 RFH Box.....£59 |
| S5 body box.....£349 | 120 Back.....£39 |
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| GV690 MKIII M- box.....£599 | 180 F4.5.....£169 |
| GITZO USED | Paramender.....£89 |
| GK1580TQR4.....£389 | MAMIYA 7 RF 6x7 USED |
| GK1580TQR5.....£449 | 7II body.....£749/849 |
| GT1542T.....£299 | 50 F4.5 L + VF.....£849 |
| GT1543T.....£299 | 65 F4 box.....£499 |
| GT1840C.....£199 | 80 F4 N.....£549 |
| GT2341L.....£199 | 150 F4.5 L.....£379 |
| GT2531EX.....£359 | Panoramic kit.....£49 |
| GT2531LVL.....£299 | MAMIYA RB 6x7 USED |
| GT2540T.....£279 | Pro S + RFH + 127 F3.8 £349 |
| GT2540F.....£399 | Pro SD body.....£249 |
| GT2541EX.....£339 | Pro S body.....£149 |
| GT3320BS.....£199 | Pro S body scruffy.....£99 |
| GT3330.....£249 | Prism early.....£99 |
| GT3531.....£369 | WLF.....£79 |
| GT3532LS.....£399 | Chimney.....£69 |
| GT3541L.....£449 | 120 645V back.....£149 |
| GT3541LS.....£399 | 120/220 6x8 motor.....£149 |
| GT4552TS.....£479 | Pro S Polaroid back.....£49 |
| GT4552GTS.....£499 | 50 F4.5 C.....£269 |
| GT5532LS.....£479 | 180 F4.5 KL.....£249 |
| GT5562GTS.....£599 | 180 F4.5 C.....£99 |
| HASSELBLAD XPAN USED | 250 F4.5 KL M- box.....£249 |
| XPan I + 45 F4.....£899 | 45mm tube SD M.....£99 |
| 30 F5.6 M- box.....£1999 | Ext tube.....£69 |
| 90 F4.....£299 | MAMIYA RZ 6x7 USED |
| HASSELBLAD 6x6 USED | RZ67 Pro II + 90 + RFH.....£649 |
| SWCM + VF.....£1299 | RZ67 Pro II + 90 + RFH.....£499 |
| 903SWC + viewfinder.....£1999 | RZ67 Pro II + 110 + RFH.....£499 |
| GT330W body chr.....£799 | RZ Pro II 110 F2.8+RFH £349 |
| 500CM + 80CF.....£749 | RZ Pro + 90 F3.5 + RFH.....£349 |
| + A12 blk/chr.....£749 | RZ Pro II body.....£299 |
| PM90 prism.....£199 | RZ Pro body.....£149 |
| WLF early.....£49 | 50 F4.5 W M.....£269 |
| A12 latest blk/chr.....£199 | 50 F4.5 ULD M- box.....£699 |
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| E12 box.....£349 | 75 F4.5 shift M.....£549 |
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| 50 F4 CF.....£549 | AE prism early.....£99 |
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| 120 F4 CF.....£649 | 120 back Pro II.....£99 |
| 150 F4 CFI M.....£799 | 120 back Pro 1.....£39 |
| 150 F4 CFI.....£649 | Pro shade.....£69 |
| 150 F4 CF.....£349 | Pro AE hood.....£119 |
| 150 F4 blk T.....£199 | MINOLTA/SONY DIGITAL USED |
| 160 F4.8 CB M- box.....£499 | Sony A550 body box.....£399 |
| 250 F5.6 M.....£299 | Sony A350 body.....£179 |
| Vivitar 2x conv.....£79 | Sony A200 body.....£239 |
| LEICA DIGITAL USED | HVL-F36AM flash.....£129 |
| D-Lux 5 blk.....£399 | VGB50AM grip box.....£119 |
| D-Lux 2 M- box.....£279 | Nissin Di866 II.....£129 |
| V-Lux 20 M- box.....£249 | Sigma EF530DG Super.....£99 |
| LEICA M/COMPACT USED | Minolta VC7D grip.....£119 |
| Illog + 5cm f2 + erc.....£999 | Sony RLAM ringlight.....£219 |
| M4P chr body.....£749 | MINOLTA/SONY AF USED |
| M3 chr d/wind + ERC.....£749 | Dynax 9 body box.....£249 |
| M3 chr s/wind.....£549 | Dynax 7 body.....£79 |
| 21 F2.8 blk ASP M- box.....£1999 | Dynax 7xi body.....£49 |
| 28 F2.8 M- box.....£699 | Dynax 5 body box.....£39 |
| 35 F2 blk ASP M- box.....£1599 | Dynax 800Si body.....£49 |
| 50 F1.4 blk M- box.....£1899 | Dynax 700Si + VC700.....£69 |
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| CF2 flash.....£69 | Dynax 600Si + VG600.....£59 |
| CF Flash.....£69 | Dynax 8000i body.....£549 |
| SF20 flash.....£79 | Dynax 505Si Super b/o.....£29 |
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| R7 body blk box.....£379 | Dynax 7000i body.....£29 |
| R4 body chr.....£149 | Dynax 404Si body.....£29 |
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| 60 F2.8 R.....£449 | 24-105 F3.5/4.5.....£149 |
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| Gossen Lunasix III.....£79 | 35-105 F3.5/4.5 M.....£99 |
| Gossen Sixtomat.....£79 | 50 F1.7.....£79 |
| Minolta Flashmeter V.....£179 | 75-300 F4.5/5.6.....£89 |
| MAMIYA 645 USED | 100-300 F4/5.6.....£129 |
| 645 Pro TL + 80 + RFH.....£379 | SONY LENSES USED |
| + plain prism.....£379 | 16 F2.8 fisheye box.....£379 |
| 645 Pro TL inc 80 F2.8 N +.....£49 | 18-70 box.....£49 |
| FE401 Prism + Pro Winder.....£449 | 24-70 F2.8 box.....£199 |
| 645 Pro SV Kit inc 80 F2.8 N.....£299 | 50 F2.8 D mac.....£299 |
| + SV Prism + 120 RFH.....£379 | 50 F1.4 M- box.....£199 |
| + Winder Box.....£379 | 75-300 F4.5/5.6.....£119 |
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| + 120 RFH + FE401.....£449 | 12-24 F4.5/5.6 EX DG.....£399 |
| 645E body.....£199 | 15 F2.8 EX DG box.....£329 |

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| 18 F3.5 box.....£129 | 55-200 F4/5.6 DC Mint.....£49 |
| 18-35 F3.5/4.5.....£69 | 70-300 F4/5.6 APO mac.....£99 |
| 24-70 F2.8 EX DG mac.....£269 | 100-300 F4 EX scruffy.....£349 |
| 28-70 F2.8 EX.....£149 | 105 F2.8 EX DG.....£319 |
| 55-200 F4/5.6.....£69 | 105 F2.8 EX.....£249 |
| 70 F2.8 EX DG.....£299 | 120-300 F2.8 EX.....£299 |
| 100-300 F4 EX M.....£449 | DG HSM OS.....£1299 |
| 105 F2.8 EX.....£229 | 150-500 F5/6.3 OS.....£549 |
| 600 F8.....£349 | 170-500 F5/6.3.....£179 |
| 1.4x EX DG conv.....£149 | 1.4x EX DG M.....£169 |
| 1.4x EX conv.....£129 | 1.4x EX conv.....£119 |
| 2x EX DG conv M- box.....£169 | 2x EX DG M.....£169 |
| TAM 28-75 XR Di box.....£249 | TAMRON NAF USED |
| TAM 70-300 F4/5.6.....£69 | 11-18 F4.5/5.6.....£279 |
| TAM 90 f2.8.....£199 | 18-200 F3.5/6.3 DIII.....£149 |
| TAM 180 F3.5 M.....£439 | 24-70 F2.8 VC Mint box.....£699 |
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| Teleplus 1.4x conv.....£69 | 70-300 F4/5.6.....£69 |
| Teleplus 2x conv.....£99 | 90 F2.8.....£219/289 |
| Jessops ext tubes.....£69 | TOK 11-16 F2.8 ATX.....£399 |
| Kenko 1.4x Pro 300DG.....£149 | TOK 12-24 F4 ATX M.....£399 |
| VC-9 (Dynax 9) M- box.....£129 | TOK 28-105 F3.5/4.5.....£49 |
| VC700 (700/800Si).....£29 | TOK 80-400 F4/5.6 ATXD £379 |
| VC600 (600Si).....£29 | TOK 100 F2.8 ATX M.....£279 |
| VC-7 (Dynax 7).....£69 | Teleplus Pro 300DG 2x.....£149 |
| Min 3600HSD flash.....£79 | Kenko ext tube set DG.....£109 |
| Min 5200i.....£49 | FLASH / ACCESSORIES USED |
| Min 5400HS.....£69 | DW-30 (WLF for F5).....£139 |
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| D3 body.....£1699 | SB-28.....£69 |
| D2X body box.....£649 | SB-29.....£69 |
| D800 body M- box.....£1699 | SB-800.....£189/219 |
| D700 body.....£999/1299 | SD-8A.....£99 |
| D300S body M- box £399/549 | SD-8 box.....£69 |
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| D200 body box.....£299 | MB-15 (F100).....£49 |
| D90 body.....£369 | MB-16 (F80).....£29 |
| D80 body.....£199 | MB-40 M- box.....£199 |
| D7000 body box.....£549 | WT-2 box.....£149 |
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| D3100 body M- box.....£239 | NIKON MF USED |
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| Coolpix P100.....£149 | FA body chr M.....£299 |
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| F5 body M- box.....£499 | FM2 body chr.....£149 |
| F100 + MB-15.....£149 | FM body chr.....£99 |
| F90X body.....£49 | 28 F3.5 Shift.....£449 |
| F801 or F801s body ea.....£49 | 28 F3.5 AI.....£99 |
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G1X CASE
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CAMERA BAG
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rrp £549 **SAVE £60** **£489**



NIKON 70-300mm
f/4.5-5.6 G VR AF-S
rrp £549 **SAVE £124** **£425**



NIKON CAMOUFLAGE
WIDE STRAP
rrp £12 **SAVE £7** **£5**



NIKON CF-EU05
SHOULDER BAG
rrp £29 **SAVE £19** **£10**



OLYMPUS SZ14
TRAVEL KIT
rrp £149 **SAVE £20** **£129**



OLYMPUS TG320
ALPINE KIT
rrp £149 **SAVE £40** **£109**



OLYMPUS LADY BAG
CAMERA HOLDALL
rrp £49 **SAVE £39** **£10**



OLYMPUS VG170
HELLO KIT
rrp £89 **SAVE £20** **£69**



OPTICRON 8x50
WP PC DISCOVERY
rrp £199 **SAVE £50** **£149**



PANASONIC DMW-BMB9E
SPARE BATTERY
rrp £49 **SAVE £24** **£25**



PANASONIC DMW-LWA52E
rrp £99 **SAVE £49** **£50**



PANASONIC DMW-PZS01
rrp £34 **SAVE £22** **£12**



SAMSUNG PCC-1N15B
HOLDALL CASE
rrp £30 **SAVE £25** **£5**



SONY ALPHA A65 & 18-55mm
rrp £699 **SAVE £100** **£599**



SONY 35mm
f/1.8 DT SAM
rrp £199 **SAVE £70** **£129**



SONY 50mm
f/1.8 DT SAM
rrp £179 **SAVE £74** **£105**



SIGMA 120-300mm
f/2.8 APO DG NIKON FIT
rrp £2299 **SAVE £500** **£1799**



SIGMA 120-400mm
f/4.5-5.6 APO HSM OS
rrp £749 **SAVE £150** **£599**



SIGMA 50-500mm
f/4-6.3 DG OS APO
rrp £1399 **SAVE £449** **£950**



SIGMA 50mm
f/3.5 EX DG MACRO
rrp £319 **SAVE £99** **£220**



STO-FEN GOLD
580EX2 / SB600
rrp £17 **SAVE £7** **£10**



SUMMIT PHOTOFIX SP2
SCANNER
rrp £69 **SAVE £40** **£29**



TAMRAC RALLY 2
CAMERA BAG
rrp £39 **SAVE £19** **£20**



TAMRAC VELOCITY 10X
CAMERA BAG
rrp £89 **SAVE £34** **£55**



TAMRAC VELOCITY 8X
CAMERA BAG
rrp £69 **SAVE £29** **£40**



TAMRAC ZUMA 7
CAMERA BAG
rrp £119 **SAVE £50** **£69**



TAMRON 28-75mm
f/2.8 XR Di LD SP
rrp £449 **SAVE £100** **£349**



TAMRON 28-300mm
f/3.5-6.3 XR VC
rrp £599 **SAVE £270** **£329**



TOKINA 11-16mm
f/2.8 ATX MKII NIKON
rrp £599 **SAVE £100** **£499**



VANGUARD BIIN 37
SHOULDER BAG
rrp £40 **SAVE £20** **£20**



VANGUARD BIIN 47
SHOULDER BAG
rrp £55 **SAVE £25** **£30**



VANGUARD BIIN 59
SHOULDER BAG
rrp £80 **SAVE £41** **£39**



VANGUARD KINRAY 43
SHOULDER BAG
rrp £119 **SAVE £50** **£69**



VANGUARD NIVELLO 18
CASE
rrp £29 **SAVE £14** **£15**



VANGUARD NOVELO 204PK
rrp £59 **SAVE £30** **£29**



VANGUARD ESPOD PLUS 203AP W/MH2
rrp £89 **SAVE £40** **£49**



VELBON GEO E440 & PH157 HEAD
rrp £219 **SAVE £120** **£99**



VELBON GEO E440L & QHD53 HEAD
rrp £249 **SAVE £124** **£125**



VELBON MAXI 347GB
TRIPOD
rrp £119 **SAVE £70** **£49**



VELBON ULTREK 43D
TRIPOD MKII
rrp £179 **SAVE £80** **£99**



VELBON ULTRA LUXI & PHD-41Q
rrp £99 **SAVE £20** **£79**



VELBON V4 BOOM ARM
rrp £79 **SAVE £30** **£49**



WESTCOTT 43" FLASH KIT
rrp £65 **SAVE £16** **£49**

WHILE STOCKS LAST

We are commission sales specialists - we part exchange and buy for cash

Bronica ETR8/S1

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| ETRSI Complete + AEII Prism + Grip | E+ £349 |
| ETRSI Complete + AEII Prism + Grip | E+ £349 |
| ETRSI Complete + Prism | E+ £299 |
| ETRSI Complete + SpeedGrip | E+ £299 |
| ETRSI Complete | E+ / E++ £249 - £349 |
| ETRSI Body + WLF + 120 Mag | E+ £179 |
| ETRS Complete | E+ / E++ £179 - £199 |
| 30mm F3.5 PE Fisheye | E+ £749 |
| 40mm F4 E | E+ £149 |
| 40mm F4 PE | E+ £239 |
| 45-90mm F4.5-6 PE | E+ £449 |
| 50mm F2.8 E | E+ £99 |
| 75mm F2.8 EII | E+ £79 |
| 100-220mm F4.8 PE | E+ £499 |
| 100mm F4 PE Macro | E+ £249 |
| 105mm F3.5 E | As Seen £49 |
| 135mm F4 PE | E+ / E++ £179 - £249 |
| 150mm F3.5 E | As Seen / Unused £39 - £149 |
| 150mm F3.5 PE | E+ £129 - £149 |
| 200mm F4.5 E | As Seen / Unused £79 - £249 |
| 200mm F4.5 PE | E+ / Unused £125 - £279 |
| 200mm F5.6 E | E+ £129 |
| 250mm F5.6 E | As Seen / E++ £79 - £159 |
| 2x Converter E | E+ £59 - £65 |
| 120 E Mag | As Seen / E++ £25 - £49 |
| 120 E Mag | E+ £35 - £39 |
| 135N Mag | E+ £79 |
| 220 E Mag | E+ £15 |
| 220 E Mag | E+ / E++ £19 |
| Polaroid Mag E | E+ / E++ £20 - £59 |
| Polaroid Mag EII | Unused £59 |
| AEII Meter Prism | E+ £95 |
| Prism Finder E | As Seen / E++ £35 - £59 |
| Rotary Finder E | As Seen £49 |
| Speed Grip E | Exc / E+ £19 - £25 |
| Autobellows E | E+ £125 |
| Extension Tube E14 | E+ / Unused £35 - £89 |
| Extension Tube E28 | E+ / Mint £49 - £79 |
| SCA386 Flash Adapter | E+ / E++ £25 - £59 |

Canon EOS



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| EOS 1N + BP-E1 Grip | E+ £189 |
| EOS 1N + E1 Booster | Exc / E++ £99 - £199 |
| EOS 1 + E1 Booster | As Seen / E+ £99 - £129 |
| EOS 1 Body Only | E+ £129 - £179 |
| EOS 3 + E2 Booster | E+ £149 |
| EOS 3 Body Only | As Seen / E++ £99 - £129 |
| EOS 30 + 28-90mm | E+ £59 |
| EOS 30 Body Only | E+ / E++ £49 - £79 |
| EOS 30E Body Only | As Seen £39 |
| EOS 33 + 28-90mm | E+ £89 |
| EOS 33 Body Only | E+ £89 |
| EOS 5 QD Body Only | E+ £59 |
| EOS 50E + BP50 Grip | As Seen / E++ £39 - £69 |
| EOS 50E Body Only | E+ £35 - £49 |
| EOS 3000N Body Only | E+ £25 |
| EOS 300V Body Only | E+ / E++ £15 - £35 |
| 15-85mm F3.5-5.6 IS USM | E+ £379 - £399 |
| 16-35mm F2.8 L USM | E+ £799 |
| 17-40mm F4 L USM | E+ / Mint £499 - £499 |
| 17-55mm F2.8 EF USM | E+ / Mint £599 - £599 |
| 17-85mm F4-5.6 IS USM | E+ / Mint £169 - £249 |
| 18-55mm F3.5-5.6 EFS | E+ £49 |
| 18-55mm F3.5-5.6 IS EFS | Exc / Unused £79 - £99 |
| 18-135mm F3.5-5.6 IS USM | Mint £199 |
| 18-200mm F3.5-5.6 IS EFS | E+ / Mint £299 |
| 24mm F3.5 L TSE | E+ / Mint £749 - £849 |
| 24-70mm F2.8 L USM | As Seen / E++ £749 - £1,199 |
| 24-105mm F4 L IS USM | E+ / Mint £599 - £699 |
| 28-80mm F3.5-5.6 USM | As Seen / E+ £29 - £59 |
| 28-80mm F3.5-5.6 USM MKII | E+ £59 |
| 28-90mm F4-5.6 USM | E+ £45 - £55 |
| 28-105mm F3.5-4.5 USM | Unused £149 |
| 28-135mm F3.5-5.6 IS USM | E+ / E++ £179 - £239 |
| 28-200mm F3.5-5.6 USM | E+ / E++ £149 - £159 |
| 28-300mm F3.5-5.6 L IS USM | E+ / E++ £1,399 - £1,489 |

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| 35mm F1.4 L USM | E+ £789 |
| 35-80mm F4-5.6 USM | E+ £225 |
| 38-76mm F4-5.6 EF | E+ £29 |
| 45mm F2.8 TS-E | E+ / Mint £749 - £789 |
| 50mm F1.8 EF Mk1 | E+ £149 |
| 55-200mm F4.5-5.6 USM | Unused £99 |
| 55-200mm F4.5-5.6 USM II | E+ / Mint £89 - £99 |
| 65mm F2.8 MP-E Macro | Mint £679 |
| 70-200mm F2.8 L USM | E+ £689 |
| 70-200mm F4 L USM | E+ / Mint £359 - £389 |
| 70-210mm F3.5-4.5 USM | As Seen £79 |
| 70-300mm F4-5.6 IS USM | E+ £279 |
| 70-300mm F4.5-5.6 DO IS USM | E+ / E++ £499 - £699 |
| 75-300mm F4-5.6 EF | E+ / E++ £79 - £89 |
| 75-300mm F4-5.6 USM III | E+ £109 |
| 85mm F1.2 L USM | E+ £999 |
| 85mm F1.2 L USM MKII | E+ / Mint £1,199 - £1,289 |
| 90-300mm F4.5-5.6 EF | Unused £129 |
| 100mm F2 USM | E+ £289 |
| 100mm F2.8 USM Macro | E+ / Mint £319 |
| 100-300mm F4.5-5.6 IS USM | E+ £125 |
| 100-400mm F4.5-5.6 L IS USM | E+ £849 |
| 180mm F3.5 L Macro USM | E+ £849 |
| 200mm F2.8 L USM MKII | Mint £479 |
| 300mm F4 L IS USM | E+ / Mint £789 - £879 |
| 400mm F5.6 L USM | E+ £899 |
| 500mm F4.5 L USM | E+ £2,750 |
| Angenieux 28-70mm F2.6 | Unused £799 |
| Sigma 8mm F3.5 EX DG Fisheye | Mint £449 |
| Sigma 18-50mm F2.8 EX DC | Mint £179 |
| Sigma 28-105mm F4-5.6 UC AF | E+ £69 |
| Sigma 28-200mm F2.8 EX DC | Unused £59 |
| Sigma 50mm F2.8 EX DG Macro | E+ £149 |
| Sigma 50-150mm F2.8 EX DC | E+ £349 |
| Sigma 70-210mm F2.8 Apo | E+ £179 |
| Sigma 70-210mm F3.5-4.5 Apo | Unused £89 |
| Sigma 70-210mm F4-5.6 | E+ £19 |
| Sigma 70-300mm F4-5.6 Apo DG | E+ £99 |
| Sigma 70-300mm F4-5.6 Apo Macro | E+ £109 |
| Sigma 70-300mm F4-5.6 DG | E+ £79 |
| Sigma 75-300mm F4-5.6 Apo | E+ £79 |
| Sigma 75-300mm F4.5-5.6 Apo AF | E+ £69 |

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| Sigma 80-400mm F4.5-5.6 Apo DG OS | E+ £499 |
| Sigma 100-300mm F4 EX Apo DG | E+ £499 |
| Sigma 105mm F2.8 EX DG Macro | E+ £219 - £249 |
| Sigma 120-400mm F4.5-5.6 Apo DG OS HSM | E+ £499 |
| Sigma 150-500mm F5-6.3 Apo DG OS HSM | E+ £599 |
| Sigma 170-500mm F5-6.3 Apo | E+ £329 - £339 |
| Sigma 170-500mm F5-6.3 Apo DG | E+ £389 |
| Sigma 180mm F3.5 EX Macro Apo | E+ £349 |
| Sigma 300mm F4 Apo | E+ / Mint £159 - £259 |
| Sigma 400mm F5.6 Apo AF | E+ / Unused £299 - £349 |
| Sigma 400mm F5.6 Apo Macro | E+ £169 |
| Sigma 500mm F4.5 Apo | E+ £729 |
| Tamron 14mm F2.8 Asph (IF) AF SP | Mint £419 |
| Tamron 17-50mm F2.8 XR Di II | E+ £194 |
| Tamron 20-40mm F2.7-3.5 SP Asph | E+ £229 |
| Tamron 24-70mm F3.5-5.6 Asph | Mint £89 |
| Tamron 28-80mm F3.5-5.6 AF | E+ £29 |
| Tamron 28-105mm F2.8 SP LD | E+ £299 |
| Tamron 28-200mm F3.8-5.6 LD | E+ £59 |
| Tamron 28-200mm F3.8-5.6 XR | E+ £99 |
| Tokina 16-50mm F2.8 ATX Pro DX | E+ / Mint £349 - £389 |

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| Tokina 28-70mm F2.6-2.8 ATX Pro | E+ £249 |
| Tokina 28-70mm F2.8 ATX | E+ £199 |
| Tokina 35-300mm F4.5-6.7 | E+ £75 |
| Tokina 35-300mm F4.5-5.6 ATX D | E+ / E++ £199 - £299 |
| Tokina 100-300mm F5.6-6.7 | E+ £69 |
| Vivitar 100mm F3.5 AF Macro | E+ £79 |
| Zeiss 21mm F2.8 Distagon ZE | Mint £1,099 |
| Zeiss 28mm F2 Distagon ZE | Mint £749 |
| Sigma 1.4x AF Tele Converter | Mint £65 |

Canon Manual

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| FINAE Black Body Only | E+ £199 - £299 |
| T90 Body + Databack | E+ £199 |
| T90 Body Only | E+ / E++ £79 - £99 |
| T70 Body Only | E+ £99 |
| A1 Black + 50mm F1.8 + Winder | E+ £99 |
| A1 Black Body Only | Exc / E+ £59 - £79 |
| AE1 Black Body Only | E+ £49 |
| AE1 Chrome + 50mm F1.8 | E+ £49 |
| AE1 Chrome Body Only | E+ £45 - £49 |
| AE1-P Chrome Body Only | E+ £49 |
| AE1P Black + 50mm F1.8 + Winder | E+ £89 |
| AV1 Black Body Only | E+ £49 |
| AV1 Chrome Body Only | E+ £49 |
| EXEE + 50mm F1.8 | E+ £49 |
| 15mm F2.8 SSC B/lock | E+ £349 |
| 24mm F2.8 B/lock | E+ £179 |
| 24mm F2.8 B/lock | E+ £89 |
| 24-35mm F3.5 FD L | E+ / E++ £279 - £349 |
| 28mm F2.8 B/lock | E+ £39 |
| 28mm F2.8 FD | As Seen / E++ £19 - £29 |
| 35-70mm F3.5-4.5 FD | E+ / E++ £25 - £29 |
| 35-70mm F4 FD AF | E+ / Unused £59 - £89 |
| 50mm F1.4 FD | E+ £59 |
| 50mm F3.5 FD Macro | E+ £75 |
| 50mm F3.5 FD Macro + Tube | E+ £89 |
| 50-135mm F3.5 FD | E+ £125 |
| 70-210mm F4 FD | As Seen / E++ £29 - £79 |
| 75-200mm F4.5 FD | Exc / E++ £29 - £49 |
| 80-200mm F4 FD | E+ £85 |
| 100mm F4 FD Macro | E+ £89 |
| 100mm F4 FD Macro + Tube | E+ / E++ £119 - £149 |
| 100-200mm F5.6 B/lock | E+ £35 |
| 100-300mm F5.6 FD | E+ / E++ £65 - £79 |
| 135mm F3.5 B/lock | E+ £25 |
| 135mm F3.5 FD | E+ £29 |
| 15mm F2.8 SSC B/lock | E+ £349 |
| 300mm F2.8 FD L | Exc £850 |
| 300mm F5.6 FD | E+ £59 - £79 |
| 400mm F4.5 B/lock | E+ £349 |
| Tamron 500mm F8 SP Reflex | E+ £79 |
| Tokina 17mm F3.5 RMC | Unused £149 |
| Tokina 300mm F2.8 ATX | Unused £599 |
| 2x Extender | E+ £35 |
| 2x8 Extender | E+ / E++ £35 - £59 |
| Autobellows | E+ / Mint £85 - £99 |
| Autobellows + duplicator | E+ £99 |
| Angle Finder A2 | E+ £49 |
| Angle Finder B | E+ / Mint £25 - £45 |
| Eye Level Finder FN | E+ £69 |
| Speed Finder F | As Seen £65 |
| Waist Level Finder FN | E+ / Mint £79 |
| 1994 Speedlite | E+ / E++ £19 - £25 |
| 244T Speedlite | E+ / E++ £9 - £15 |
| 277T Speedlite | E+ / E++ £15 - £19 |
| 299T Speedlite | E+ £35 |
| 300TL Speedlite | E+ / E++ £25 - £49 |
| 480G Speedlite | E+ £99 |
| 533G Speedlite | E+ £69 |
| 577G Speedlite | E+ £75 |
| ML3 Macrolite | E+ / Mint £59 - £129 |
| AE Motordrive FN | E+ £99 |
| AE Powerwinder FN | E+ £79 |
| Winder A | E+ / E++ £5 - £25 |

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| Canon EOS 1N + BP-E1 Grip | E+ £189 |
| EOS 1N + E1 Booster | Exc / E++ £99 - £199 |
| EOS 1 + E1 Booster | As Seen / E+ £99 - £129 |
| EOS 1 Body Only | E+ £129 - £179 |
| EOS 3 + E2 Booster | E+ £149 |
| EOS 3 Body Only | As Seen / E++ £99 - £129 |
| EOS 30 + 28-90mm | E+ £59 |
| EOS 30 Body Only | E+ / E++ £49 - £79 |
| EOS 30E Body Only | As Seen £39 |
| EOS 33 + 28-90mm | E+ £89 |
| EOS 33 Body Only | E+ £89 |
| EOS 5 QD Body Only | E+ £59 |
| EOS 50E + BP50 Grip | As Seen / E++ £39 - £69 |
| EOS 50E Body Only | E+ £35 - £49 |
| EOS 3000N Body Only | E+ £25 |
| EOS 300V Body Only | E+ / E++ £15 - £35 |
| 15-85mm F3.5-5.6 IS USM | E+ £379 - £399 |
| 16-35mm F2.8 L USM | E+ £799 |
| 17-40mm F4 L USM | E+ / Mint £499 - £499 |
| 17-55mm F2.8 EF USM | E+ / Mint £599 - £599 |
| 17-85mm F4-5.6 IS USM | E+ / Mint £169 - £249 |
| 18-55mm F3.5-5.6 EFS | E+ £49 |
| 18-55mm F3.5-5.6 IS EFS | Exc / Unused £79 - £99 |
| 18-135mm F3.5-5.6 IS USM | Mint £199 |
| 18-200mm F3.5-5.6 IS EFS | E+ / Mint £299 |
| 24mm F3.5 L TSE | E+ / Mint £749 - £849 |
| 24-70mm F2.8 L USM | As Seen / E++ £749 - £1,199 |
| 24-105mm F4 L IS USM | E+ / Mint £599 - £699 |
| 28-80mm F3.5-5.6 USM | As Seen / E+ £29 - £59 |
| 28-80mm F3.5-5.6 USM MKII | E+ £59 |
| 28-90mm F4-5.6 USM | E+ £45 - £55 |
| 28-105mm F3.5-4.5 USM | Unused £149 |
| 28-135mm F3.5-5.6 IS USM | E+ / E++ £179 - £239 |
| 28-200mm F3.5-5.6 USM | E+ / E++ £149 - £159 |
| 28-300mm F3.5-5.6 L IS USM | E+ / E++ £1,399 - £1,489 |

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| 35mm F1.4 L USM | E+ £789 |
| 35-80mm F4-5.6 USM | E+ £225 |
| 38-76mm F4-5.6 EF | E+ £29 |
| 45mm F2.8 TS-E | E+ / Mint £749 - £789 |
| 50mm F1.8 EF Mk1 | E+ £149 |
| 55-200mm F4.5-5.6 USM | Unused £99 |
| 55-200mm F4.5-5.6 USM II | E+ / Mint £89 - £99 |
| 65mm F2.8 MP-E Macro | Mint £679 |
| 70-200mm F2.8 L USM | E+ £689 |
| 70-200mm F4 L USM | E+ / Mint £359 - £389 |
| 70-210mm F3.5-4.5 USM | As Seen £79 |
| 70-300mm F4-5.6 IS USM | E+ £279 |
| 70-300mm F4.5-5.6 DO IS USM | E+ / E++ £499 - £699 |
| 75-300mm F4-5.6 EF | E+ / E++ £79 - £89 |
| 75-300mm F4-5.6 USM III | E+ £109 |
| 85mm F1.2 L USM | E+ £999 |
| 85mm F1.2 L USM MKII | E+ / Mint £1,199 - £1,289 |
| 90-300mm F4.5-5.6 EF | Unused £129 |
| 100mm F2 USM | E+ £289 |
| 100mm F2.8 USM Macro | E+ / Mint £319 |
| 100-300mm F4.5-5.6 IS USM | E+ £125 |
| 100-400mm F4.5-5.6 L IS USM | E+ £849 |
| 180mm F3.5 L Macro USM | E+ £849 |
| 200mm F2.8 L USM MKII | Mint £479 |
| 300mm F4 L IS USM | E+ / Mint £789 - £879 |
| 400mm F5.6 L USM | E+ £899 |
| 500mm F4.5 L USM | E+ £2,750 |
| Angenieux 28-70mm F2.6 | Unused £799 |
| Sigma 8mm F3.5 EX DG Fisheye | Mint £449 |
| Sigma 18-50mm F2.8 EX DC | Mint £179 |
| Sigma 28-105mm F4-5.6 UC AF | E+ £69 |
| Sigma 28-200mm F2.8 EX DC | Unused £59 |
| Sigma 50mm F2.8 EX DG Macro | E+ £149 |
| Sigma 50-150mm F2.8 EX DC | E+ £349 |
| Sigma 70-210mm F2.8 Apo | E+ £179 |
| Sigma 70-210mm F3.5-4.5 Apo | Unused £89 |
| Sigma 70-210mm F4-5.6 | E+ £19 |
| Sigma 70-300mm F4-5.6 Apo DG | E+ £99 |
| Sigma 70-300mm F4-5.6 Apo Macro | E+ £109 |
| Sigma 70-300mm F4-5.6 DG | E+ £79 |
| Sigma 75-300mm F4-5.6 Apo | E+ £79 |
| Sigma 75-300mm F4.5-5.6 Apo AF | E+ £69 |

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| Sigma 80-400mm F4.5-5.6 Apo DG OS | E+ £499 |
| Sigma 100-300mm F4 EX Apo DG | E+ £499 |
| Sigma 105mm F2.8 EX DG Macro | E+ £219 - £249 |
| Sigma 120-400mm F4.5-5.6 Apo DG OS HSM | E+ £499 |
| Sigma 150-500mm F5-6.3 Apo DG OS HSM | E+ £599 |
| Sigma 170-500mm F5-6.3 Apo | E+ £329 - £339 |
| Sigma 170-500mm F5-6.3 Apo DG | E+ £389 |
| Sigma 180mm F3.5 EX Macro Apo | E+ £349 |
| Sigma 300mm F4 Apo | E+ / Mint £159 - £259 |
| Sigma 400mm F5.6 Apo AF | E+ / Unused £299 - £349 |
| Sigma 400mm F5.6 Apo Macro | E+ £169 |
| Sigma 500mm F4.5 Apo | E+ £729 |
| Tamron 14mm F2.8 Asph (IF) AF SP | Mint £419 |
| Tamron 17-50mm F2.8 XR Di II | E+ £194 |
| Tamron 20-40mm F2.7-3.5 SP Asph | E+ £229 |
| Tamron 24-70mm F3.5-5.6 Asph | Mint £89 |
| Tamron 28-80mm F3.5-5.6 AF | E+ £29 |
| Tamron 28-105mm F2.8 SP LD | E+ £299 |
| Tamron 28-200mm F3.8-5.6 LD | E+ £59 |
| Tamron 28-200mm F3.8-5.6 XR | E+ £99 |
| Tokina 16-50mm F2.8 ATX Pro DX | E+ / Mint £349 - £389 |

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| Tokina 28-70mm F2.6-2.8 ATX Pro | E+ £249 |
| Tokina 28-70mm F2.8 ATX | E+ £199 |
| Tokina 35-300mm F4.5-6.7 | E+ £75 |
| Tokina 35-300mm F4.5-5.6 ATX D | E+ / E++ £199 - £299 |
| Tokina 100-300mm F5.6-6.7 | E+ £69 |
| Vivitar 100mm F3.5 AF Macro | E+ £79 |
| Zeiss 21mm F2.8 Distagon ZE | Mint £1,099 |
| Zeiss 28mm F2 Distagon ZE | Mint £749 |
| Sigma 1.4x AF Tele Converter | Mint £65 |

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| TLA140 Flash | E+ / Mint £29 - £59 |
| TLA200 Flash | E+ £65 |
| TLA200 Flash (Black) | E+ £59 |

Contax SLR Series

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| N1 + 24-85mm | E++ / Mint- £499 - £549 |
| N1 Body Only | E++ £249 |
| NX + 28-80mm | E++ / Unused £299 - £499 |
| NX Body Only | E++ £199 |
| AX Body Only | Exc / E++ £179 - £299 |
| RTS3 Body Only | As Seen £199 |
| S2 Body Only | As Seen / E++ £149 - £229 |
| ST Body Only | E+ / E++ £229 - £299 |
| RTS2 Body Only | E+ £149 |
| RTS + Winder | E+ £149 |
| 167MT Body Only | E+ / E++ £75 - £89 |
| Aria Body Only | E+ / E++ £129 - £169 |
| 137MA Body Only | E+ £79 |
| 137MD Body + OS Databack | E+ £65 |
| 137MD Body Only | E+ £49 |
| 139 Quartz Body Only | E+ £59 |
| Preview Body Only | E+ / E++ £99 - £249 |
| 15mm F3.5 AE | Mint £1,499 |
| 25mm F2.8 MM | Mint - / Unused £399 - £599 |
| 28mm F2.8 MM | E++ £229 |
| 28-70mm F3.5-4.5 MM | E+ / E++ £199 - £279 |
| 28-80mm F3.5-5.6 AF | New £399 |
| 35-135mm F3.3-4.5 MM | E++ £595 |
| 45mm F2.8 AE | E++ / Mint- £199 - £229 |
| 45mm F2.8 MM | E++ £199 - £229 |
| 50mm F1.4 MM | Unused £399 |
| 50mm F1.7 AE | Unused £199 |



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

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| 10.5mm F2.8 GAF ED DX Fisheye | E++ / Mint £379 - £429 |
| 10-24mm F3.5-4.5 GAFS DX | Mint £529 |
| 12-24mm F4 GAFS DX ED | E++ / Mint £479 - £549 |
| 14mm F2.8 AFD | E++ £749 |
| 14-24mm F2.8 GAFS ED E++ / Mint | £1,049 - £1,199 |
| 16-85mm F3.5-5.6 G ED VR AFS DX | E++ £319 |
| 17-55mm F2.8 GAFS DX IFED | E++ / E++ £549 - £649 |
| 18mm F2.8 AFD | E++ £699 |
| 18-55mm F3.5-5.6 GAFS DX VR | E++ / Mint £749 - £999 |
| 18-55mm F3.5-5.6 GAFS VR | E++ / Mint £899 |
| 18-70mm F3.5-4.5 GAFS ED DX E++ / E++ | £999 - £1599 |
| 18-200mm F3.5-5.6 GAFS DX VR | E++ £279 |
| 18-200mm F3.5-5.6 GAFS DX VR II | E++ £449 |
| 24-50mm F3.3-4.5 AFD | E++ £99 |
| 24-50mm F3.3-4.5 AFD | E++ £99 |
| 24-120mm F3.5-5.6 ED AFD | E++ / E++ £125 - £149 |
| 24-120mm F3.5-5.6 GAFS ED VR | E++ / E++ £199 - £249 |

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| 28mm F2.8 AFD | E++ / Mint £169 - £189 |
| 28-80mm F3.5-5.6 AFD | E++ £49 - £69 |
| 28-85mm F3.5-5.6 AFD | As Seen £39 |
| 28-100mm F3.5-5.6 AFD | E++ £49 |
| 28-105mm F3.5-5.6 AFD | E++ £129 |
| 35mm F2.8 AFD | E++ £189 - £199 |
| 35mm F2.8 AFD | E++ £149 |
| 35-70mm F3.3-4.5 AFD | E++ £59 |
| 35-80mm F4-5.6 AFD | E++ £29 |
| 35-105mm F3.5-5.6 AFD | E++ £79 |
| 45mm F2.8 D PC-E ED Micro | E++ £1,149 |
| 50mm F1.4 AFD | Mint £165 |
| 50mm F1.8 AFD | E++ £79 |
| 60mm F2.8 AFD Micro | E++ £229 - £239 |
| 60mm F2.8 AFD Micro | Mint £299 |
| 70-200mm F2.8 GAFS ED VR | E++ £1,049 |
| 70-210mm F4-5.6 AFD | E++ £89 |
| 70-210mm F4-5.6 AFD | E++ / E++ £49 - £79 |
| 70-300mm F4-5.6 AFD | E++ / E++ £69 - £75 |
| 70-300mm F4-5.6 ED AFD | As Seen / E++ £89 - £139 |
| 75-240mm F4-5.6 AFD | E++ / E++ £69 - £89 |
| 80-200mm F2.8 ED AFD | E++ £299 |
| 80-200mm F4-5.6 AFD | E++ £59 - £69 |
| 80-400mm F4-5.6 AFD VR | E++ £699 - £749 |
| 85mm F1.4 AFD | E++ £699 |
| 85mm F3.5 GAFS Micro VR DX | E++ £279 |
| 105mm F2.8 AFD Micro | E++ £389 - £449 |
| 300mm F4 AFS IFED | E++ £849 |
| Samyang 85mm F1.4 UMC | Mint £189 |
| Sigma 8-16mm F4.5-6.3 DC HSM | E++ £419 |
| Sigma 10-20mm F4-5.6 DC HSM | Mint £269 |
| Sigma 17-35mm F2.8-4 EX D | E++ £129 |
| Sigma 18-50mm F2.8 EX DC Macro | E++ / Mint £169 - £189 |

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| Sigma 18-50mm F2.8-4.5 DC HSM OS | E++ £129 |
| Sigma 20mm F1.8 EX DG | E++ £299 |
| Sigma 24-70mm F3.5-5.6 D Asph | E++ £59 |
| Sigma 28-70mm F2.8 D EX | E++ £149 |
| Sigma 28-200mm F3.5-5.6 | E++ £79 |
| Sigma 30mm F1.4 DC EX HSM | E++ £199 - £279 |
| Sigma 50mm F2.8 EX DG MACRO | E++ £149 |
| Sigma 50-500mm F4-6.3 APO DG HSM | E++ £649 |
| Sigma 70-200mm F2.8 APO EX HSM | E++ £399 |
| Sigma 70-300mm F4-5.6 APO Macro | E++ £99 |
| Sigma 70-300mm F4-5.6 APO Macro Super | E++ £89 - £109 |
| Sigma 70-300mm F4-5.6 DG Macro | E++ / E++ £79 |
| Sigma 70-300mm F4-5.6 DG OS | E++ £199 |
| Sigma 135-400mm F4.5-5.6 APO DG | E++ £329 |
| Tamron 17-50mm F2.8 XR Di II | Mint £239 |
| Tamron 28-300mm F3.5-6.3 XR Di | E++ £139 |
| Tamron 70-300mm F4-5.6 AF LD | E++ £79 |
| Tamron 90mm F2.8 SP Di Macro | E++ / Mint £259 |
| Tokina 12-24mm F4 ATX PRO SD | E++ £299 |
| Tokina 24-200mm F3.5-5.6 Asph | E++ £99 |
| Tokina 35mm F2.8 Macro DX ATX | E++ / Mint £289 - £299 |
| Tokina 35-300mm F4.5-6.7 | Unused £99 |
| Tokina 300mm F2.8 ATX | E++ £949 |
| Sigma 1.4x APO EX Converter | E++ £99 |
| Teleplus 2x MC7 Converter | E++ £45 |
| TC-17 ELI Converter | Mint £239 |
| TC-20 ELI AFS Converter | Mint £289 |
| TC-20E Converter | E++ / E++ £149 |
| TC16A Teleconverter | E++ / Unused £49 - £99 |
| SB-R200 Speedlight | E++ £129 |
| SB218 Ringflash | E++ / Mint £125 - £179 |
| SB22 Speedlight | E++ £35 |
| SB22S Speedlight | E++ £39 |
| SB23 Speedlight | E++ £35 |
| SB24 Speedlight | E++ £49 |
| SB25 Speedlight | E++ £49 - £59 |
| SB27 Speedlight | E++ / E++ £49 - £59 |
| SB28 Speedlight | E++ / E++ £59 - £79 |
| SB29 Speedlight | E++ £179 |
| SB500X Speedlight | E++ / Mint £69 - £89 |
| SB600 Speedlight | E++ £149 |

Nikon Manual

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| F3P Body Only | E++ £450 |
| F3HP + MD4 Motor Drive | E++ / Mint £179 - £399 |
| F3HP Body Only | E++ / E++ £149 - £299 |
| F3 + MD4 Motor Drive | E++ £159 - £199 |
| F3 + MF14 Databack | E++ £219 |
| F3 Body Only | E++ £129 |
| F2A Black Body Only | Exc / E++ £199 - £249 |
| F2A Chrome Body Only | E++ £189 - £239 |
| F2 Photomic Chrome Body Only | Exc / E++ £149 - £199 |
| F2 Photomic S Chrome Body Only | E++ £299 |
| F2 Chrome Body Only | Exc / E++ £175 - £199 |
| F Photomic FTN Body Only | E++ £149 |
| FM3A Black Body Only | E++ £349 |
| FM2N Black Body Only | E++ / E++ £159 - £199 |
| FM2N Chrome Body Only | Exc / E++ £79 - £179 |
| FM Black Body Only | Exc £79 |
| FM Chrome Body Only | Exc / E++ £79 - £119 |
| FE2 Chrome Body Only | E++ £119 - £129 |
| FE Chrome Body Only | E++ £79 - £99 |
| FG Chrome Body Only | E++ £59 |
| FG20 Chrome Body Only | E++ £59 |
| F301 Body Only | E++ / E++ £25 - £39 |
| EM Body Only | E++ / E++ £45 |
| EL2 Black Body Only | E++ £79 |
| EL2 Chrome Body Only | E++ £75 |
| FT2 Black Body Only | E++ / E++ £75 - £119 |
| FTN + 50mm F2 Non AI | E++ £79 |
| 25-50mm F4 AI | E++ £179 |
| 28-45mm F4.5 AI | E++ £179 |
| 35mm F1.4 AI | E++ £299 |
| 35mm F1.4 AIS | E++ £499 - £549 |
| 35mm F2 AIS | E++ / E++ £239 - £349 |

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| 35mm F2.5 Series E | E++ £59 |
| 35mm F2.8 AIS | Exc / E++ £69 - £149 |
| 35mm F2.8 Non AI | As Seen £59 |
| 35mm F2.8 PC Shift | E++ / E++ £229 - £249 |
| 35-70mm F3.3-4.5 AIS | E++ £59 |
| 35-70mm F3.5 AI | E++ £159 |
| 35-105mm F3.5-4.5 AIS | Exc / E++ £49 - £69 |
| 43-86mm F3.5 Non AI | E++ £75 |
| 45mm F2.8 GN Auto | E++ / E++ £149 - £175 |
| 45mm F2.8 P | E++ / Mint £249 - £289 |
| 50mm F1.2 AI | E++ £299 |
| 50mm F1.2 AIS | Mint £599 |
| 50mm F1.4 AIS | E++ / E++ £129 - £169 |
| 50-135mm F3.5 AIS | E++ / E++ £175 - £189 |
| 50-300mm F4.5 AI | E++ £399 |
| 55mm F2.8 AIS Micro | E++ / E++ £125 - £179 |
| 70-210mm F4 Series E | As Seen £49 |
| 80-200mm F4.5 AI | As Seen £59 |
| 85mm F1.4 AIS | E++ £499 |
| 85mm F2 AIS | As Seen £89 |
| 105mm F2.5 AIS | Exc £99 |
| 105mm F2.5 Non AI | E++ £79 |
| 135mm F2.8 Non AI | E++ £75 |
| 135mm F3.5 Non AI | Exc / E++ £49 - £69 |
| 135mm F3.5 Non AI | E++ £249 |
| 180mm F2.8 AI | E++ £249 |
| 180mm F2.8 ED AIS | E++ / Unused £299 - £399 |
| 200mm F2 IFED AIS | E++ / Unused £1,599 - £2,499 |
| 200mm F4 AIS | E++ £149 |
| 200mm F4 Non AI | E++ £79 |
| 200mm F5.6 Medical | E++ £399 |
| 300mm F4.5 Non AI | E++ £125 |
| 400mm F2.8 IFED AIS | E++ / Unused £1,499 - £2,499 |
| 400mm F5.6 IFED AIS | E++ £749 |
| 400mm F5.6 PC AI | E++ £399 |
| 500mm F8 Reflex | E++ / E++ £349 |
| 600mm F4 IFED AIS | Unused £3,499 |
| 1000mm F11 Reflex | E++ £749 |
| Tamron 200-500mm F6.9 | E++ £249 |
| Zeiss 100mm F2 ZF Macro | E++ £949 - £989 |

Pentax Manual

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| LX + FA1 Prism | E++ £299 |
| MX Chrome + 50mm F1.7 | E++ £99 |
| MX Chrome Body Only | Exc / E++ £79 - £99 |
| KM Chrome Body Only | E++ £99 |
| Super A Body + Digital Data | E++ £109 |
| Program A + 50mm F1.7 | E++ £79 |
| Program A Body Only | E++ £49 - £69 |
| P50 Body Only | E++ £39 |
| P30T + 28-80mm | E++ / E++ £49 - £59 |
| P30T Body Only | E++ £39 |
| P30N + 28-80mm | E++ £49 |
| P30 Body Only | E++ £29 |
| MV1 Black Body Only | E++ £39 |
| MV Black Body Only | E++ £35 |
| A3 + 50mm F1.7 | E++ £59 |
| A3 + 50mm F2 | E++ £69 |
| A3 Body Only | E++ / E++ £29 - £49 |
| 24-35mm F3.5 SMC M | E++ £149 |
| 28mm F2.8 SMC A | E++ £89 |
| 28-50mm F3.5-4.5 SMC M | E++ £65 - £75 |
| 28-80mm F3.5-4.5 A | E++ £39 |
| 35-70mm F2.8-3.5 SMC A | As Seen £39 |
| 35-70mm F2.8-3.5 SMC M | E++ £89 |
| 35-80mm F4-5.6 SMC A | E++ / E++ £15 - £25 |
| 40-80mm F2.8-4 SMC M | E++ / E++ £39 - £59 |
| 50mm F1.4 SMC A | E++ £179 |
| 50mm F1.7 SMC A | E++ / E++ £59 |
| 50mm F1.7 SMC M | E++ / E++ £39 - £49 |
| 50mm F4 SMC M Macro | E++ £119 |
| 70-200mm F4 SMC A | E++ £49 |
| 135mm F3.5 SMC M | Exc / E++ £19 - £39 |
| 200mm F2.5 SMC PK | E++ £399 |
| 200mm F4 SMC M | E++ £49 |
| Autobellows + 100mm F4 SMC | E++ £159 |
| FB1 + FC1 Action Finder | E++ £125 |
| FE1 Magni Finder | E++ £69 |
| Holshoe Grip | Mint £25 |
| MX Winder | E++ £29 |
| Slide Copier K | E++ £29 |
| Winder MCII | E++ / E++ £15 - £29 |
| AF200S Flash | E++ £15 - £19 |
| AF200Sa Flash | E++ £20 - £25 |
| AF220T Flash | E++ £29 |
| AF240Z Flash | E++ / E++ £19 - £35 |
| AF260Sa Flash | E++ £15 - £29 |
| AF280T Flash | E++ / E++ £39 - £49 |
| AF400T Flash | E++ / E++ £149 - £175 |

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| Olympus OM Series | |
| OM1 Black Body Only | Exc / E++ £119 - £129 |
| OM2SP Black + 50mm F1.8 | E++ £109 |
| OM2SP Black Body Only | As Seen / E++ £59 - £119 |
| OM2N Chrome Body Only | E++ £75 - £79 |
| OM2 Black Body Only | E++ £69 |
| OM2 Chrome Body Only | E++ £79 |
| OM1 Black + 50mm F1.8 | E++ £69 |
| OM40 Black + 50mm F1.8 | E++ £59 - £69 |
| OM40 Black Body Only | Exc / E++ £49 - £79 |
| OM30 Chrome Body Only | E++ £39 |
| OM10 Chrome Body + M/Adapter | E++ £39 |
| OM10 Chrome Body + T20 Flash | E++ £35 |
| OM10 Chrome Body Only | E++ / E++ £39 |
| OM101 + 50mm + 35-70mm + 70-210mm | As Seen £99 |
| 16mm F3.5 Fisheye Zuiko | E++ £349 |
| 21mm F3.5 Zuiko | E++ £299 |
| 24mm F2.0 Zuiko | E++ £349 |
| 28mm F2.8 Zuiko | E++ £59 |
| 28mm F3.5 Zuiko | E++ £39 |
| 35-70mm F3.5-4.5 Zuiko | E++ £49 |
| 35-70mm F3.6 Zuiko | E++ £139 |
| 35-70mm F4 Zuiko | Exc / E++ £29 - £39 |
| 35-80mm F2.8 Zuiko | Unused £69 |
| 35-105mm F3.5-4.5 Zuiko | E++ £49 - £99 |
| 50mm F1.2 Zuiko | E++ £399 |
| 50mm F2 Macro Zuiko | E++ £299 |
| 50mm F3.5 Macro Zuiko | E++ / E++ £75 - £119 |
| 50-250mm F5 Zuiko | E++ £349 |
| 65-200mm F4 Zuiko | E++ / E++ £99 - £159 |
| 75-150mm F4 Zuiko | Exc / E++ £39 - £49 |
| 80mm F4 Macro Zuiko | E++ / E++ £175 - £199 |
| 100mm F2.8 Zuiko | E++ £95 |
| Tamron 60-300mm F3.8-5.4 SP | E++ / E++ £49 |
| Tamron 200-500mm F6.9 | E++ £249 |
| Vivitar 55mm F2.8 Macro | E++ £45 |
| F280 Flash | E++ £65 |
| Power Bounce Grip 2 | E++ £39 |
| QA310 Flash | E++ £15 |
| T10 Ringflash | E++ £75 |
| T10 Ringflash + Control | E++ £149 |
| T18 Flash | E++ £10 |
| T20 Flash | E++ / E++ £9 - £25 |
| T28 Flash Head | As Seen £49 |
| T32 Flash | E++ / E++ £20 - £55 |
| T45 Hammerhead Flash | E++ £175 |

Pentax AF

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| MZ7 + 28-80mm | E++ £59 |
| MZ5 + 28-80mm | E++ £79 |
| MZ5 Body Only | E++ £35 |
| MZ50 + Sigma 28-200mm | E++ £29 |
| MZ30 + 35-80mm | E++ £35 |
| MZM + 35-80mm | E++ / Mint £49 - £59 |
| MZM Body Only | E++ £39 |
| Z1-P Body Only | E++ / E++ £79 - £89 |
| Z50P Body Only | E++ £29 |
| SFXN Body Only | E++ £35 - £39 |
| SFX Body Only | As Seen £39 |
| SF7 + 28-80mm | E++ £39 |
| 15mm F4 DA ED AL Limited | Mint £489 |
| 17-70mm F4 DA AL (IF) SDM | Mint £329 |
| 18-35mm F4-5.6 FJ | Mint £149 |
| 18-55mm F3.5-5.6 AL WR | E++ £69 |
| 18-55mm F3.5-5.6 DA AL | E++ £69 |
| 18-55mm F3.5-5.6 DA AL WR | E++ £69 |
| 28-70mm F4 FA AL | E++ / E++ £49 - £69 |
| 28-80mm F3.5-4.5 SMC A | E++ £35 |
| 28-80mm F3.5-4.5 SMC F | E++ £35 |
| 28-80mm F3.5-5.6 FA | E++ / E++ £49 |
| 31mm F1.8 AL Limited | Mint £799 |
| 35-80mm F4-5.6 FJ | E++ £15 |
| 35-80mm F4-5.6 SMC F | E++ / E++ £19 - £25 |
| 40mm F2.8 SMC DA XS | Mint £119 |
| 50mm F1.4 SMC FA | E++ / Mint £229 |
| 50mm F2.8 SMC D FA Macro | E++ £299 |
| 55-300mm F4-5.8 DA-L ED | E++ £189 |
| 80-200mm F4.7-5.6 FJ | E++ £59 |
| 80-200mm F4.7-5.6 FA | E++ £59 |
| 80-210mm F4.5-5.6 AF | E++ £49 |
| Cosina 100-300mm F5.6-6.7 AF | E++ £59 |
| Samsung 50-200mm F4-5.6 ED | Mint £59 |
| Samsung 55-200mm F4-5.6 ED | E++ £65 |
| Sigma 17-70mm F2.8-4 DC OS | Mint £249 |
| Sigma 50-500mm F4-6.3 APO DG | E++ / E++ £499 - £549 |
| Sigma 70-300mm F4-5.6 DL Macro | E++ £59 |
| Sigma 105mm F2.8 EX DG Macro | E++ £269 |

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| Rollei 6000 Series | |
| XAct2 Monorail | E++ £999 |
| 6008AF Complete | E++ £1,899 |
| 6008 Integral Complete | E++ / Mint £799 - £899 |
| 6008 Pro Body + Magazine | E++ £899 |
| 6008 Pro Complete | E++ £699 |
| 6008E Complete | E++ £699 |
| 6006 Mk1 Complete | E++ / E++ £369 - £399 |
| 6006 Body + Mag | E++ £249 |
| 6002 Body Only | E++ £199 |
| SLX Mk1 Complete | E++ £299 |
| SLX MkII Complete | E++ £299 |
| 50mm F4 HFT | Exc £199 |
| 50mm F4 PQ | Exc / E++ £499 - £599 |
| 50mm F4 PQ EL | E++ £449 |
| 80mm F2.8 HFT | E++ £199 |
| 120mm F4 PQ Macro | E++ £799 |
| 120mm F4 PQS Macro | E++ £889 |
| 150mm F4 EL | E++ £499 |
| 150mm F4 HFT | E++ £149 |
| 150mm F4 PQ | E++ £549 |
| 250mm F5.6 PQS | E++ £649 |
| 2x HFT Converter | E++ £39 |
| 350mm F5.6 HFT | E++ £269 |
| 120 Insert | E++ £15 |
| 120 Magazine (6x4.5) 6008 | E++ £199 |
| 45 Degree Prism | E++ / Mint £149 - £299 |
| Polaroid Mag 6008 | E++ / Mint £49 - £179 |
| Polaroid Mag SLX/6002/3 | E++ / E++ £29 - £49 |
| SLX 6x4.5cm Back | E++ £39 |
| Aluminium Case | E++ £69 |
| Autobellows | E++ £399 |
| Quick Tripod Coupling | E++ £25 - £35 |
| RC120 Release | E++ / E++ £25 - £29 |
| SCA356 Flash Adapter | E++ / E++ £25 - £35 |

Rollei SL66 - Please Call!

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| Voigtlander | |
| Bessa R4A Black Body | E++ £449 |
| Bessa R3M Black Body Only | E++ / Mint £499 |
| Bessa R3A Grey Body Only | E++ £399 |
| Bessa R2 Olive Body Only | E++ £299 |
| Bessa R Chrome Body Only | E++ / E++ £189 - £199 |
| Bessa T Black Body | E++ £199 |
| 28mm Black Finder | E++ £109 |
| 28mm Chrome Finder | E++ £109 |
| 35mm Chrome Finder | E++ £119 |
| 50mm Black Finder | E++ £39 |
| 75mm Finder Black Metal | E++ £79 |
| 90mm Finder Black Metal | Mint £109 |
| Trigger Winder | E++ £79 |
| VM-E Adapter | Mint £39 |

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| MGIV 8x10" (100s) | £41.00 |
| MGIV 12x16" (50s) | £48.50 |
| MGIV 16x20" (50s) | £73.00 |
| MGIV 20x24" (50s) | £109.00 |
| Portfolio Postcard (100s) | £38.50 |

Fibre Based

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| MGIV 8x10" (100s) | £78.00 |
| MGIV 12x16" (50s) | £96.00 |
| MGIV 16x20" (50s) | £146.00 |
| MGIV 20x24" (50s) | £215.00 |

Kentmere B&W Paper

examples:

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| VC 5x7" (100s) | £17.00 |
| VC 8x10" (100s) | £34.00 |
| VC 12x16" (50s) | £39.00 |
| VC 16x20" (50s) | £60.00 |

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| VC 5x7" (100s) | £27.00 |
| VC 8x10" (100s) | £55.00 |
| VC 12x16" (50s) | £67.00 |
| VC 16x20" (50s) | £108.00 |



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| Ilfosol 3 500ml | £7.85 |
| Ilfotec LC29 500ml | £17.12 |
| Ilfotec DDX 1l | £16.57 |
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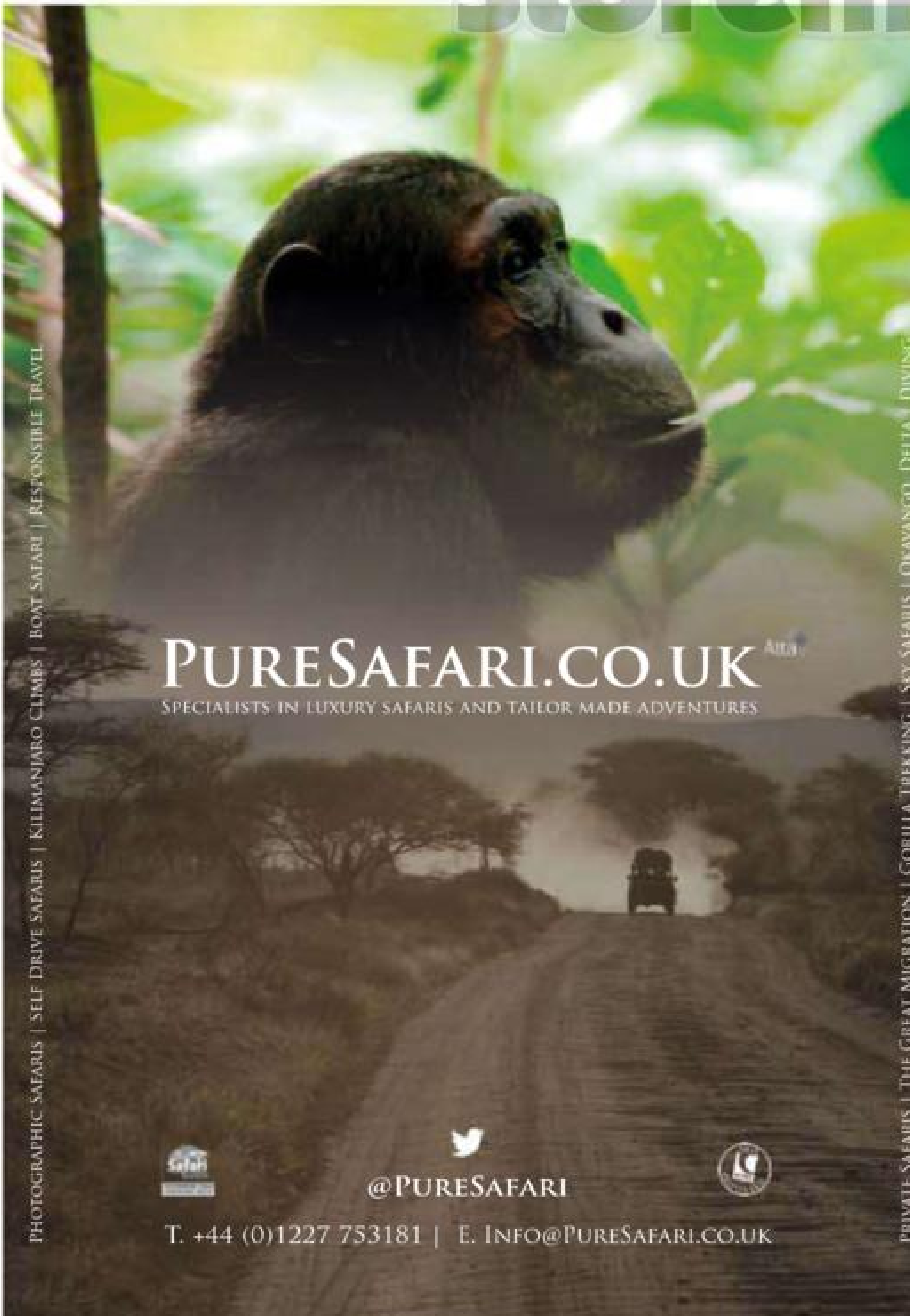


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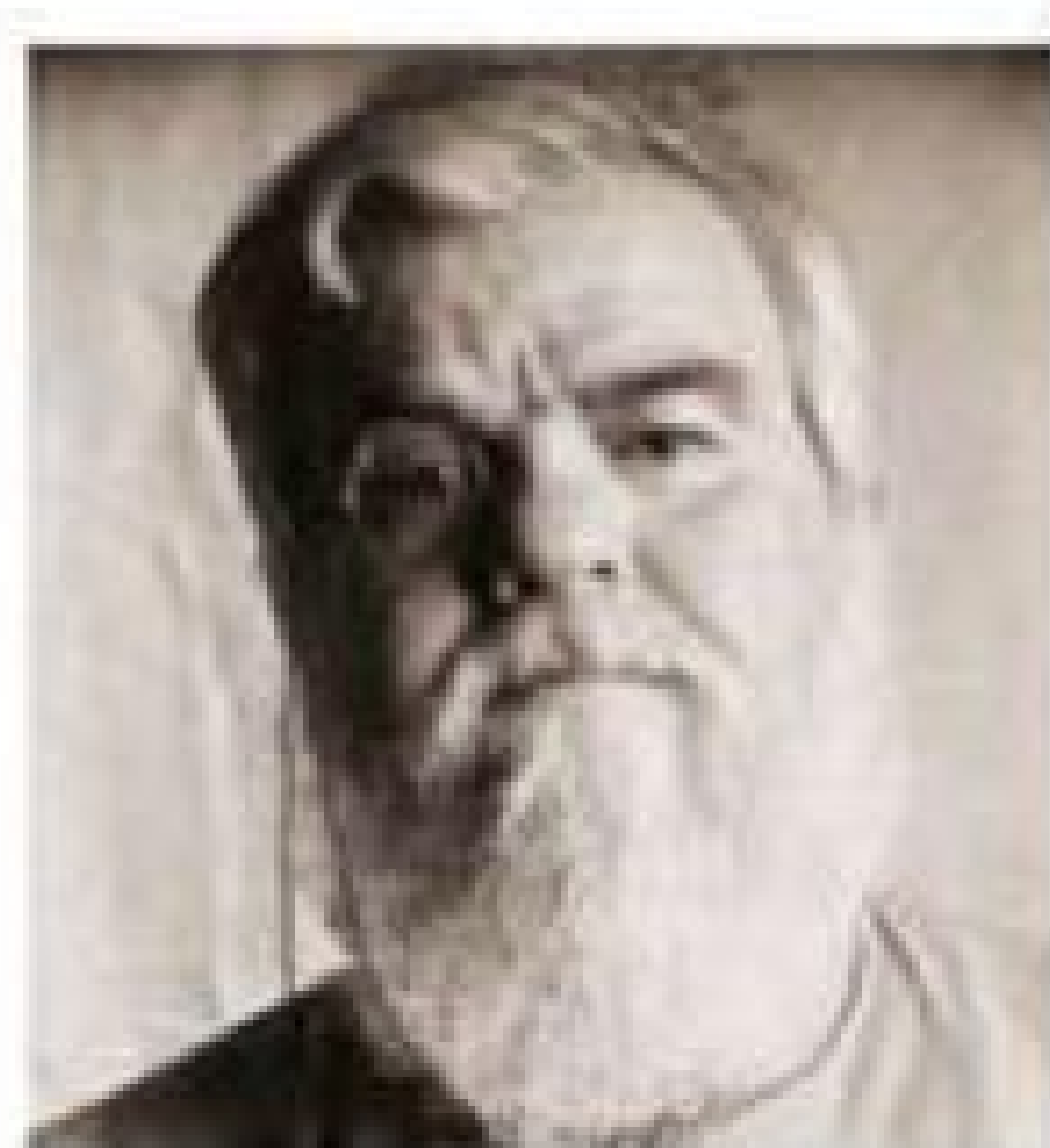
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Ashlea Louise



ROGER HICKS

You may have a great piece of equipment, but is it worth the money? Well, it all depends on what you mean...

A CYNIC, said Oscar Wilde, knows the price of everything and the value of nothing. But how do you set the price and, indeed, the value of anything? One of my favourite examples is the relative values of a pig and a bed. They are incommensurable. A pig is good for eating or, for that matter, for companionship: Winston Churchill is reputed to have said that while cats are haughty and dogs are servile, a pig will treat you as an equal. A bed is good for sleeping, procreation and recreation. And keeping warm.

Value also varies from person to person and time to time. Again, I have a favourite example: beer.

You've just been for a long walk with some friends: you're thirsty. You come upon a country pub. That first pint, refreshing, reinvigorating, is worth twice the asking price. The second is probably worth what they're charging for it. But you are with friends, and you're buying rounds. For some, the seventh pint is worth very nearly as much as the first: they

are enjoying getting drunk. Others would willingly pay the price of a pint not to have to drink any more: they are about to throw up, but they don't want to be thought anti-social or too mean to stand their round. The price of the pint, meanwhile, remains constant, regardless of how the value changes.

Of course, the pig is worth nothing to the vegetarian, except as a companion, and the pint is worth nothing to the teetotaler. Overall, though, the price of pigs and pints is not much affected by their value to those who do not want them, except perhaps in whole countries (such as those peopled by observant Muslims) where both are proscribed.

Pigs, beds, beer – you have no doubt guessed that cameras are coming next. What is the price (or value) of a camera? Rather than talking in abstracts, let's talk about two specific cameras I have on my desk in front of me: a Leica M9 and a Zeiss Ikonta 523/16 rollfilm folder. That's not a Super Ikonta, with the rangefinder, just a plain, 12-on-120 Ikonta with an f/3.5 75mm Novar Anastigmat triplet in a Prontor SV shutter with speeds of 1-1/300sec. The M9, incidentally, has an f/1.5 50mm Zeiss C-Sonnar.

For any current Leica there's a list price new,

there's the actual street price (sometimes with promotional discounts) and there's a second-hand value, (depending on condition and number of shutter actuations). The Ikonta is only slightly more difficult. Barring an unusually gullible buyer, it'll probably go for something between £5 and £25.

That is price, but what is *value*? Economists, since Aristotle, have attempted to distinguish between use value (what it's worth to me) and exchange value (what I can get for it).

Exchange value has to be pretty much a consensus. Enough people have to be willing to pay the asking price to maintain that price. In a free

market (such as obtains when buying and selling second-hand), there may be quite wide variations, according to the relative use values of the buyer and seller, but as soon as you talk about a list price for a new camera, the market is not quite as free.

Is the Leica worth the list price? A long-term Leica enthusiast such as

myself would say, 'Yes, because it's a superb camera that does what I want, and I'd much rather use a rangefinder than an SLR.' Someone else might say, 'No, it's a waste of money, because you can buy an SLR that will do the same (or more) for much less money. Only a snob would buy one.'

Which of us is right? Clearly, neither, although at least my argument accepts the legitimacy of other viewpoints. With the Ikonta, the arguments are even more interesting and varied. Because I have been using film for decades, I know that I can get a very good 8x10in black & white print from it, with gorgeous tonality and very high sharpness. But that's because I know what I'm doing, and have a darkroom. To someone who has never used film, and has no darkroom, its use value as a camera is effectively zero. It may, however, be worth more to them than I am willing to pay, just as a curio and a thing of mechanical beauty. Is this more pointless than buying a camera that is better than you 'need', or putting up with an SLR when you want a rangefinder? Or 'upgrading' your camera, even though, realistically, it offers you no advantages over your old one, but is merely newer? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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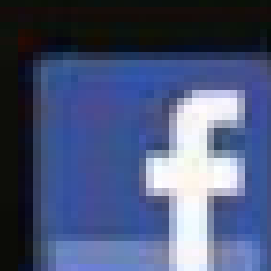
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